

What club babes feally get up to!

THE NEW TESTAMENT OF CLUB CULTURE

Jamiroquai

Ray Keith

Emmanuel Top

Way Out West

Satoshi Tomiie

Notorious B.I.G.

Northern Exposure in America

Win a day's DJing with Dave Angel 🜟 We hang LTJ Bukem





cream courth birthday

Friday 11th October
Paul Oakenfold, LTJ Bukem, Andrew Weatherall, Jon Pleased Wimmin, Darren Emmerson, Nick Warren, Jeremy Healy, Mark Moore,
The Ballistic Brothers, Justin Robertson, Paul Bleasdale, James Barton, Andy Carroll, Les Ryder, MC Conrad.

Saturday 12th October
Pete Tong, Danny Rampling, LTJ Bukem, Darren Emmerson, Justin Robertson, Judge Jules, Allister Whitehead, Nick Warren, Norman Jay, Dave Seaman, Paul Bleasdale, James Barton, Andy Carroll, Les Ryder, MC Conrad. Very special Live guests (to be announced).

Ticket Information
£22.50 each night plus booking fee. Doors 9pm-6am. Credit Card Hotline call 0151 708 9979. For all information regarding Cream and Cream related events call 0891 518 200. Coaches 0151 709 1693.

ruii On Outlets le North: 0151 708 9379 le South: 0171 344 4444

adions - Olcolal Beat 01274 710 885 910 - Jaspons 0117 969 9630 911 - Catagari 10076 Way 10122 228 990 916 - Park Parther 01122 228 990 916 - Park Parther 01122 23740 917 - Park Parther 01122 23740 918 - Park Parther 01122 23741 918 - Park Parther 01132 238 238 238 918 - Park Parther 0132 238 238 238 918 - Park Parther 0132 238 238 238 918 - Park Parther 0132 238 238 238 918 - Park 0142 217 908 918 - Subsect 0145 217 908 918 - Subsect 0145 217 908 918 - Subsect 0145 217 908 918 - Park 0142 217 908 91

MUZZIK

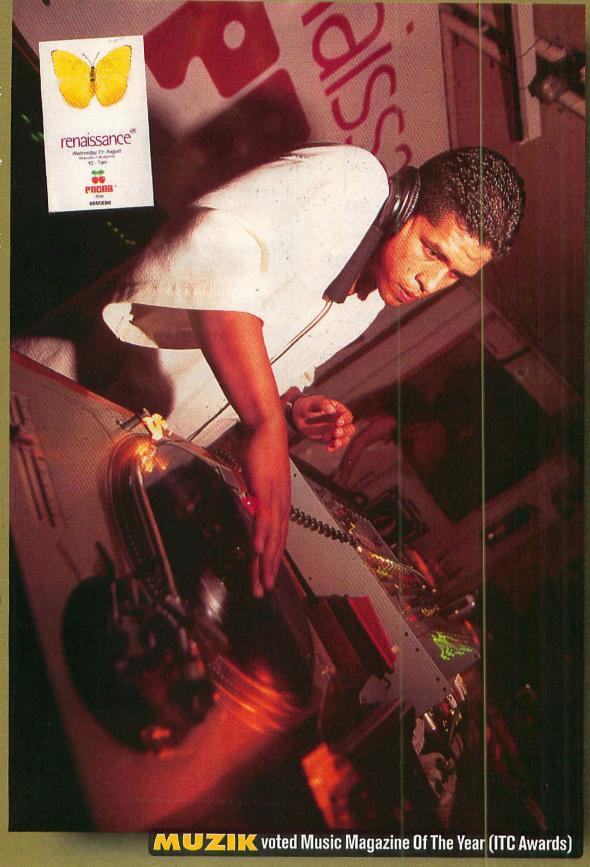
SO why are Sasha and John Digweed on the cover of this month's Muzik? Firstly, because they are two of the UK scene's most popular figures. The buzz on their forthcoming "Northern Exposure" album, released in conjunction with the Ministry Of Sound label, says it all. And secondly, because these turntable heroes have a serious message to put across.

The two DJs agreed to appear on our cover, instead of that of certain tabloid publications, for one main reason. And that reason is in our name. Muzik.

Sasha and Digweed feel that certain sections of the British scene fail to treat them fairly. The pair believe it's high time they were taken seriously, as musically-minded artists, not just as pop star disc jockeys. And as you will discover, there is a lot more to them than you might have thought. Muzik is here to put such points across and to perhaps help change people's opinions.

In a similar way, we also want to champion hot new talent. Which is why Lord G is pictured on this page. Spinning at the Muzik/Renaissance party at Pacha in Ibiza, this stunning 21-year-old pieced together an inventive and inspirational set for one of the best bashes of the summer season.

This really was a landmark gig. Lord G played with three decks, dropping 10-minute sections of Brazilian batucada records before cutting into a series of underground house anthems. Some had their eyes glued to the turntables, while others stood on the dancefloor,



not quite knowing what to do. It's performances like this which are set to take dance music into the next millennium.

Put simply, Lord G restored many people's faith and gave the rest of us further reason to believe the scene is still progressing at a rapid rate.



in the mix

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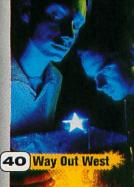
And not a letter about football in sight

194 HANG THE DJ

Our trusty hangman gets busy

Next Issue on sale Wednesday, October 9







atest stories from around the world



DATE SET FOR **BEDROOM DJ** ON RADIO ONE

HE date for Muzik's Bedroom Bedlam "Essential Mix" on Radio One has been set for November 10. The special show, a positive sign of support by Radio One for up-and-coming jocks, will be broadcast at the usual time, from 2-4am. The competition to find new DJing talent has captured the imagination of you, our readers, who have flooded the Muzik office with some truly amazing mix tapes covering the spectrum of dance

music. The lucky winner, who will undoubtedly go on to become one of the UK's new DJ talents, will be announced in next month's issue of Muzik.

The winner will be required to submit at least three fulllength mixes before finally recording the show on DAT. He/she will be interviewed and featured in the next issue of the

magazine. Muzik also plans

to use the DJ as a resident at our special club nights and will be recommending them to club promoters throughout the country.

Depending on the response to the show, it may be the start of a regular Bedroom Bedlam section on Radio One's "Essential Mix".

Watch this space for further updates.

QUOTE OF THE MONTH **DERRICK MAY**

Chill words on the obscurity of many of Detroit's original techno artists on BBC2's superb "Dancing In The Streets" programme: "In the process, they are the true renegades. And the true rebels always walk alone."

LARRY HEARD TO CO-RUN PRESCRIPTION LABEL

LARRY HEARD, the legendary Trax producer, is set to be Ron Trent's new partner in the Chicago-based deep house imprint, Prescription Underground. The news follows the recent announcement of Trent's split from his former partner, Chez Damier.

"We wanted to work out a scenario which would best allow Larry and myself to get our own sort of frequency

out there," explained Trent. "There are a lot of powerful people in the States, but we're all separated. So right now, we're trying to brew up one big stew in order to feed not only ourselves, but the others as well."

"It was something which was going to happen eventually anyway," added Heard. "It's just that certain forces in the mid-West and the States in general have been stopping it from happening. We had to make some attempt at getting ourselves

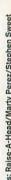
together. Nobody else was going to do it for us."

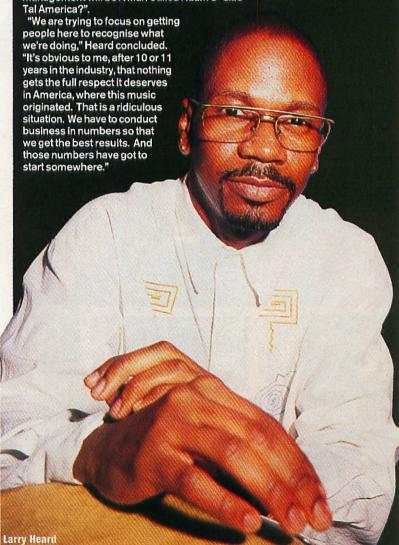
Both Trent and Heard will be directing the bulk of their recording work towards Prescription. They will also be collaborating on tracks over the coming months. "We're going to keep the Prescription style," offered Trent. "But we will also be taking it to the next level. Apart from that, it will be a surprise."

Heard also denied rumours that he is planning to re-sign to his old label, MCA. "Mmm... that's definitely not happening," he stated.

Heard's first outing on Prescription will be a 12-inch as The Ram Project, which Trent describes as "mature club music". The debut release under Heard's comanagement will be A Man Called Adam's "Que









THE END FOR SPEED... BUT **FABIO STARTS NEW NIGHT**

SPEED, the influential London jungle club, has shut down. Held every Thursday at the Mars Bar, the club is widely recognised as having helped break "intelligent" jungle, thanks to residents LTJ Bukem and Fabio.

However, the good news is that Fabio and Grooverider are set to start a brand new club... at the very same venue and on the very

same night! The new club will be called Tempo.

"We chose the name because it follows the theme of 'Speed'," said Tempo promoter Sarah Sandy, "We'll be bringing in loads of quests on an 'as is' basis. Musically, we still want to keep it on the deep side. With Grooverider, though, there will be a mixture. He'll probably even mellow out slightly."

Sandy added that existing Speed members will be able to swop their membership cards for Tempo membership cards.

★ The next releases from Fabio's Creative Source label are Carlito's "Grapevine", Big Bud's "Millennium" and Primary Motive's "Electric Blue". They will be followed by singles from Intense, Hidden Agenda and Origination. Meanwhile, Sarah Sandy's Groove Connection DJ agency will be issuing a series of mix CDs from DJs on their roster.

MASTERS AT WORK GUEST

MASTERS AT WORK are confirmed as the headline act for Universe's Big Love '96 party on September 28 at Otmoor Park in Oxford. The venue was the original site for Tribal Gathering.

The legendary New York house masters are set to perform alongside names such as Underworld, Slam, Jeff Mills and LTJ Bukem,



to mention but a few. Richard James, aka Aphex Twin, has also agreed to play at the event, which will start at 1 pm and continue until 7am the next day.

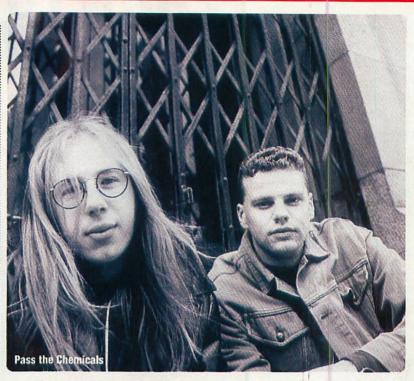
For more information, telephone 0181-963-0940.



THE LOFT, the London night run by Paul "Trouble" Anderson, has moved back to its original home at HQ in Camden after only a week at the Blue Note. It is probably one of the shortest moves in clubbing history!

The Loft, which is considered as the capital's premier night for soulful garage, was forced to move because of building work at HQ. However, Loft regulars soon complained and asked

Anderson to take the club back to its original home. For further details about The Loft, telephone 0181-813-5266.



CHEMICALS TO QUIT THE SOCIAL

IHE CHEMICAL BROTHERS are quitting their residency at London's Heavenly Social at the end of September, when the club will also close. It's been rumoured that Tom and Ed were to give up DJing completely to concentrate on studio work, but this is denied by Tom. "When you're DJing week in, week out, it kind of takes the fun out of it a little," he said. "After all, we have never even touted ourselves as DJs. We will still be doing one-offs, guest slots and other occasional appearances, though."

SINGLE WITH OASIS FINALLY RELEASED

Aspokesperson for Heavenly said the label would definitely launch another club night in the near future, but without The Chemical Brothers as residents.

★ The Chemical Brothers' single with Oasis' Noel Gallagher, for months the subject of rumour and hearsay, has finally been scheduled for release. It was originally said to be a reworking of The Beatles' "Tomorrow Never Knows", retitled as "Tomorrow Never Noels".

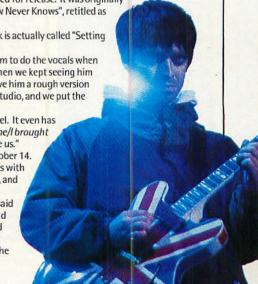
However, Tom Chemical revealed that the track is actually called "Setting Sun" and is an original recording.

"Noel wanted to know why we hadn't asked him to do the vocals when we worked with The Charlatans' Tim Burgess. Then we kept seeing him out and about at the Heavenly Social. So we gave him a rough version of the track. He wrote some lyrics, came to our studio, and we put the whole thing down in about half an hour.

"It's fairly intense, with a heavy, psychedelic feel. It even has sitars on it. The first line is, 'You are the devil in me/I brought you in from the cold'. It doesn't sound much like us.'

"Setting Sun" will be released on Virgin on October 14. The Chemicals are also planning collaborations with Mercury Rev, the American avant-garde rockers, and a mysterious rapper known only as Walter.

"We met him in Boston about two years ago," said Tom. "He was rapping about going to Jupiter and DMT experiences. Then, around a month ago, Ed bumped into this stripper in San Francisco and it turned out she lived with him, so we finally got the chance to record his rap."

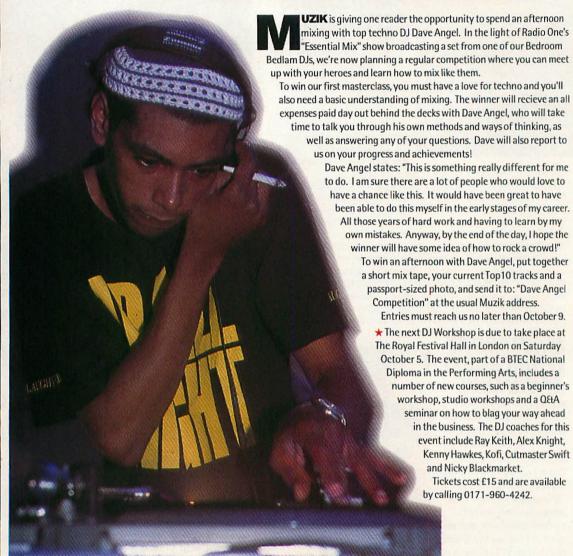


snapsnots

news

AITHLESS' "Insomnia" single has gone platinum (one million copies) in Germany! It is also Number One in Switzerland. The single is expected to be re-released in the UK after much support from Pete Tong... THE LOOP is a new Thursday club launched by former Drum Clubbers Charlie Hall, Red Marc and Uncle Al. The night begins on September 12 at London's Clinic venue and, according to Hall, "features the usual suspects". Guests will include Andrew Weatherall, Billy Nasty and Alex Handley. Call 0181-771-9322 for further details... JUNIOR VASQUEZ has remixed "Say You'll Be There" by the Spice Girls!... SCAN 7 are recording an album for release on Tresor... Wall Of Sound's PROPELLERHEADS are currently the nation's hottest act, with their recent London gigs attracting a full compliment of A&R bods... NEW ELECTRONICA are set to release a new album from Neuropolitique, as well as new albums in the "Objet's D'Art" and "110 Below" series... Manifesto have won the battle to license BORIS DLUGOSH's "Keep Pushin' On" from Germany's Peppermint Jam... FRANKIE KNUCKLES has been writing tracks with Byron Stingley in New York... Ever wondered what on earth TORI AMOS was going on about on "Professional Widow"? Then look no further. "Honey bring it close to my lips/It's gotta be big/lt's gotta be big". So now you know... HOWIE B is in the studio with U2 following their collaboration on the "Passengers" project ... MUZIQUE TROPIQUE's Kevin McKay is remixing Two Lone Swordsmen's "Ricos Helly". In return, Deanne Day from Weatherall's Emissions label will remix a Muzique Tropique production. The next singles on the Scottish deep house label are Communication X's "Montego Bay" and "Duality", followed by a Glasgow Underground EP with an Idjut Boys remix... DAFT PUNK are rumoured to be on the verge of signing a deal with Virgin... EFFECTIVE, the label launched by Lawrence Nelson and Simon Hanson with Gat Decors' "Passion", has folded... Australia's IF? label are releasing a new compilation, "Zeitgeist 3", with remixes of tracks by Claude Young, HMC and Jammin' Unit alongside new tracks from Zen Paradox, FSOM and more... MODERN-NIQUE's classic mid-Eighties garage hit, "Love's Gonna Get You", has been remixed for Germany's Mocca label. Don't miss it second time around... STEFAN ROBBERS has a new Terrace album, "Konnekt", out on Eevo Lute this month...

LEARN TO MIX WITH Germany! Gand. The the life LEARN TO MIX WITH DAVE ANGEL!



SWIPE CARDS TO REPLACE CASH AT NEW CLUB

SWIPE CARDS are being introduced as an alternative to cash at a new club in Manchester called MHQ. Based on a design used by the Ministry of Defence, clubbers can use the specially-issued cards to both gain entrance to the venue and buy drinks at the bar.

MHQ will open in Home's old building, a club which previously had numerous security problems, including shootings. MHQ's swipe card devices will attempt to prevent any repeat of past events by creating a completely safe and troublefree environment for clubbers.

The refurbished, 1,600-capacity club, which also includes a cinema area, will open on October 5 with a Ministry Of Sound/Colors party. DJ Pierre, Frankie Foncett and Blake Baxter will all play.

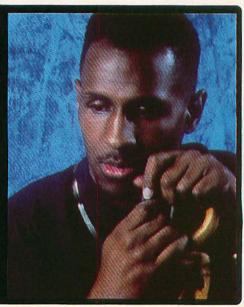
ARMANDO UPDATE

ARMANDO has slipped into a coma after suffering a stroke.

As reported last month, the top Chicago producer was recently diagnosed as having leukemia.

As Muzik went to press, Armando had been in the coma for a week and his condition was said to have worsened considerably.

★ Kool Rock Steady, the rapper featured on Tyree Cooper's 1989 hit, "Ain't We Funky Now", has died from AIDS in his home city of Chicago.



TONG SEAMAN JULES CARTER

VOLUME THREE



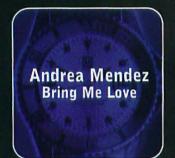
ESSENTIAL MIX 3 OUT AUGUST SPECIAL EDITION 3 CD SET INCLUDES INTERACTIVE CD ROM













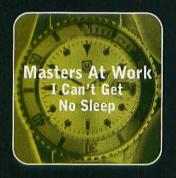






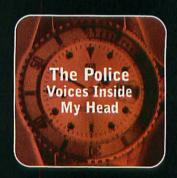




















WU-TANG OPEN NEW CLOTHES STORE

> U-TANG CLAN have opened a second branch of their Wu-Wear store, this time in Atlanta. The shop will sell not just Wu-Wear clothes but also the work of other black designers, in line with Rza's recent pronouncement on his "Wu-Wear" single.

Cleve Clark, manager of the original Staten Island branch of the store, explains Atlanta was chosen for the second shop because "we have a strong following there".

The 1,500 square foot outlet was opened on Monday August 19. The event was filmed for television and featured a fashion show, as well as a performance by the whole Clan. There are currently no plans to open a shop

in London, but the forthcoming Wu-Tang Clan and Iron Man CDs will carry mail order forms for UK-based Wu aficionados.

The US stores can be found at 61 Victory Boulevard, Staten Island, New York NY10304 (telephone 001-718-720-9043) and at 509 Peach Tree Street, Atlanta, Georgia 30308 (telephone 001-404-249-1738).

GLASGOW'S SUB CLUB

CELEBRATES 10TH BIRTHDAY THE SUB CLUB, the legendary Glasgow club which launched the careers of Slam and Harri, as well as pioneering acid house in the city, is celebrating its 10th anniversary next month.

A small basement space with minimal decor or extravagance, The Sub, as it's affectionately known, was host to Slam's Atlantis nights for four years. It is often cited as one of the finest clubs in the UK. More recently, its Saturday nights with Harri and Domenic Capello have been hailed as pivotal in spearheading the new, deeper house sound of British and American producers.

The celebrations are set to take place from Thursday October 10 to Sunday October 13. Claude Young, Twitch and Mark Ryal play on

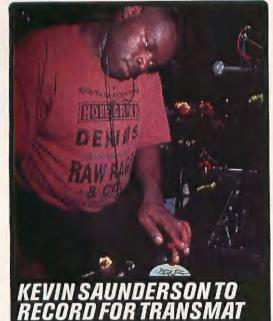
the Thursday night, Kemistry & Storm, KMC and Colin Gate on Friday and Juan Atkins, Domenic and Harri on the Saturday, with an invite-only party on the fourth night. ★ The Sub has announced it has signed an



album deal with Arista/BMG. The first album will be mixed by Harri and "will reflect the deep dancefloor energy which is unique to The



WISHMOUNTAIN, Bio.Com, Slab and Two Lone Swordsmen have recorded special soundtracks for old films by the likes of Kenneth Anger, lan Hugo and Jan Svankmajer. Catch the movies complete with new soundtracks at Glasgow Film Theatre (October 12), Manchester Cornerhouse (19), Leicester Phoenix Arts (25), Newcastle Tyneside Cinema (31), Belfast Queen's Theatre (November 7) and Bristol Watershed (22). The artists will also accompany the films live at London's Queen Elizabeth Hall on November 21 with a special performance from Spooky... Highly-rated French jock, DJ DEEP, is in the UK next month. Find him spinning at London Bar Rhumba (October 2), London Plastic People (4), Leeds Hard Times (5), Waterford Metroland (25) and Edinburgh Tribal Funktion (26)... MIKE DEARBORN has left D-Jax to start his own label, Majesty Recordings. The first single will be Dearborn's own "Blast Off". Further singles from Gene Farris, DJ Rush and Wyndell Long are promised... The mixes of RAVEN MAIZE's legendary "Forever Together" single are finally ready for release. Having turned down Miles & Elliot's effort (subsequently released on Paper), the chosen mixes come from Faze Action and Basement Jaxx... BIG MOSES follow up their "Brighter Days" single for King Street with "Holding On To Your Love". Grant Nelson, Soul Solution and Davidson Ospina provide the remixes... A GUY CALLED GERALD is working with David Bowie after remixing the Thin White Duke's Telling Lies". At the time of going to press, Gerald was in New York working with Bowle, although no releases have been scheduled... TONY DRAKE's longawaited "Textures" album has now been put back until October 14. A simultaneous release between Transmat and New Electronica, the album is one of the ambient highlights of the year... UNDERWORLD, Death In Vegas, PFM, Lionrock and Way Out West are just some of the remixers featured on Saint Etienne's "Casino Classics", a Heavenly compilation featuring a pile of remixes from their back catalogue. A collection of LARRY LEVAN's greatest Salsoul cuts is set for release. It will be called "Larry Levan's Paradise Garage". Watch this space... The battle over DANNY TENAGLIA's "Oh-No" single seems to have been resolved. It will be released by Rob Di Stefano's Twisted imprint, not Tribal... TPOWER releases his second LP,



INNER CITY's Kevin Saunderson is recording an album

of experimental material for Derrick May's Transmat label.

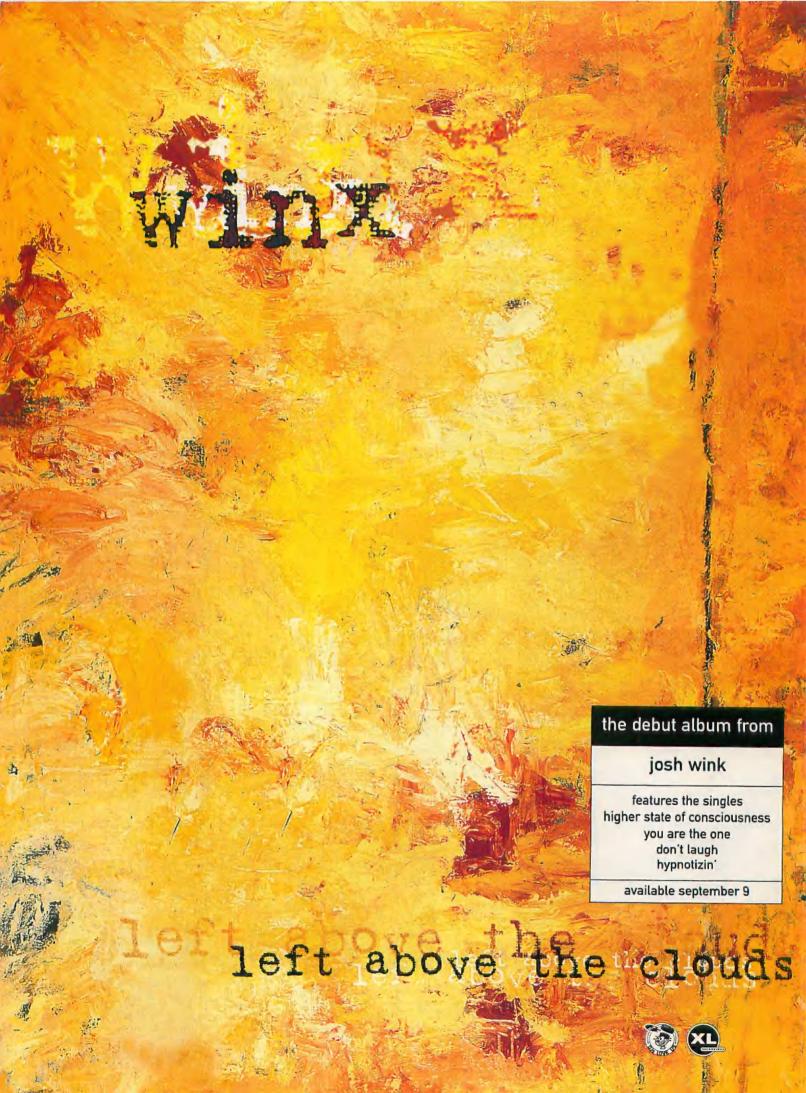
Saunderson says the tracks aren't exactly techno, but are

two parties is still being struck, but Saunderson is keen for

more in the vein of his Ess'ray work. A deal between the

the world to once again hear the other side of his talents.

"The Second Coming" on SOUR in October. . .



PULLEN AND GARNIER IN DETROIT SHOOTI



GARNIER were caught up in a driveby shooting incident in Detroit last month. Garnier had been DJing with Eddie "Flashin" Fowlkes at the Masonic Temple club in the city's Hispanic area and had just left the venue with Pullen when the shooting occurred.

"We suddenly heard this loud crack," said Pullen. "This girl knocked me over and kind of fell on top of me. It was only a few minutes later that I realised she had been shot. It was almost me, man. Shit like this happens in America all the time.'

The girl was taken to hospital and is believed to have made a full recovery. Nobody has been arrested over the incident. When asked why the shooting might have happened, Pullen added, "Sometimes the gangs get pissed off when we're in their neighbourhood trying to let a lot of multi-cultural people have a good time."

* Stacey Pullen has mixed the latest in the German "DJ Kicks" series. He's also recently completed a remix of Killer Loop's "Glamazon" for The End, and will be putting out an album of new and old Kosmic Messenger material later this year.

THE SHAMEN return with an instrumental album. "Hempton Manor". It's due out towards the end of this month... Manifesto's latest signing, INDO, release a single entitled "Love Will Be On Your Side" on October 7. The single comes complete with mixes by Dillinja, A Guy Called Gerald, The Fugees and Massive Attack. Indo performed live recently at Cafe Del Mar and Manumission in Ibiza... GALLIANO are back with the "Roofing Tiles EP" on Talkin' Loud, with fine reworks from Attica Blues, Peshay and Ashley Beedle... FILA BRAZILLIA serve up vet another album for Pork. "Black Market Gardening" is out in October... DOC MARTIN, the LA DJ featured in last month's Muzik, has a mix album, "Unlock Your Mind", released on Moonshine this month... ALTER EGO have had a variety of tracks from their "Decoding The Hacker Myth" album remixed by Luke Slater, Andrew Weatherall, Wallstar and Wishmountain, Available as two EPs, the mixes are out now on Harthouse... THE DEF MIX team of David Morales, Frankie Knuckles and Satoshi Tomile have set up a label called Definity. The first release is "Looking For Love" by Joe Roberts with Morales. Other releases include Tomile and Knuckles collaborating on "Didn't I" and Bobby D'Ambrosio's track, "Moment Of My Life '96"... FUTURESONIC is an adventurous one-day multi-media symposium taking place at Leeds' Pleasure Rooms on Tuesday September 17. Participants include Cristian Vogel, Autechre, Andrew Weatherall, Locust, Cujo and Sureshot. Call D1524-382-292 for info... KIM ENGLISH's "Nightlife" is getting re-released with mixes from Armand Van Helden, Masters At Work, Joe T Vannelli, Basement Jaxx and Leeman... DJ VADIM releases his debut album, "USSR Repertoire", on Ninja Tune in October... FILTER are unleashing a compilation of their biggest tracks and exclusive cuts called "Killing Music" on September 23. .. DAVID HOLMES returns (at last!) with a new single this month. "My Mate Paul" comes with Pulsinger & Tunakan and Skylab remixes... MR ELECTRIC TRIANGLE have rejigged their trip hop album, "Kosmosis Of The Heart", into a dub version called "Kosmosis In Dub". . . Blackmarket's DARREN JAY has put together a second volume of the "Total Science" series. It will be available in October... 4 HERO have just finished compiling a second "Deeper Shade Of Techno" album for their own Reflective label. Artists featured include Claude Young, Titonton, Morgan Geist, UR and Octave One...

Sics: Matt



UP YER RONSON, the Leeds house club, was involved in an Edstacy scare last month when a girl was found suffering from the effects of the drug outside the club's Pleasure Rooms venue.

Contrary to the inevitable media fuss, the girl was not at any stage placed on the "critical" list. According to Up Yer Ronson's James Keen, she was taken away in an ambulance after being discovered outside the club. After spending the night in hospital, she was released.

Both her and her friend are reported to have taken "Dollar" type pills, although her friend suffered no adverse reaction. The pills were said to have been bought in Rochdale. As a result of the scare, Keen said Ronson will be expanding their current on site medical team to include fully qualified doctors as well as paramedics. The night after the Up Yer Ronson incident, a death was reported at Bradford's Winter Baths venue following a

rave. At the time of going to press, no further details were available.

* Network Records were dragged into the controversy surrounding the events at Up Yer Ronson after a story in the "Yorkshire Evening Post" said that flyers outside the club were "promoting Ecstacy". The flyers turned out to be advertising a new Network release, The Twister's "Clean It Up", which is ironically an anti-drugs song! The newspaper had clearly misconstrued the flyer's prominent use of the letter "E".



SANCHEZ TAKES UP RESIDENCY AT NEW YORK CLUB

ROGER SANCHEZ is to become a weekly resident at a new club in New York called Plush. His weekly Thursday night slot begins on September 26, which is also the opening date for the venue. The club, which is based on two floors with a capacity of 800, is situated on 14th Street, between Ninth and 10th Avenue.

"The night is mine to do what I want with it," stated Sanchez. "I'm going to use the second floor to set up sound systems and bring in people who I respect, people like Bukem. Playing regularly in New York is very important to me. I've been waiting a long time for this kind of opportunity, but it's been hard finding the right club. There are a lot of politics involved with clubs in New York, but at last I've found a promoter who is sympathetic and dedicated to what I'm doing."

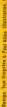
Sanchez' last residency in New York was a Saturday night at Tilt, over three years ago.

★ The "Muzik Masters" compilation album, featuring full-length mixes from Sanchez, Dave Clarke and Fabio, is out now on deConstruction. Sanchez is also about to remix The Fine Young Cannibals for London Records.

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venue. It wiirjoin ivietaineauz existing club nights at the Blue Note every Sunday and at Heaven on monthly Mondays.

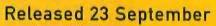
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"An increasingly un-impeachable label" SELECT

"Shades of Detroit, Arthur Russell and breakbeat collide into wired, groove-led tracks" THE FACE

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TAKE NO PRISONERS is a new techno night at London's Cloud 9 venue. Taking place every Thursday at the Vauxhall club, it's open until 6am and costs £7 to get in. Keith Fielder, EJ Doubell and Melomaniac are the residents. For details call 0171-701-7113... Terrance Dixon's "Population One" track is the latest release on METROPLEX... APHEX TWIN releases a new single, "Girl/Boy", on Warp in October. Early reports suggest that Aphex has gone all pop... DJ DUKE has remixed the beautiful vocal from "Free My Soul" by Felix Da Housecat for Music For Your Ears. The track originally appeared on Felix's stunning "Thee Madkatt Courtship" album on Deep Distraxion practically three years ago. ... MAN WITH NO NAME is back with a single called "Teleport" on Perfecto Fluoro. "It's So Hard" by ANGEL MORAES PRESENTS THE BLIND TRUTH is back out on Minimal. The track is top of Kris Needs' playlist, proving that Moraes is uniting dancefloors across the UK... "EMOTIONS WITH INTELLECT" is an astonishing collection of deep drum 'n' bass from Icons (aka Blame & Justice). The album is out on Modern Urban Jazz ... SPACE DJZ have recorded a single for Soma. "Lights" will be released on September 30... THE BLUE NOTE, currently the capital's coolest venue, are looking for record labels to host showcase nights on Wednesdays. Anyone interested should call them on 0171-729-8440... CREAM and RENAISSANCE are to throw a joint party at Allerton Castle in North Yorkshire on October 26. Renaissance will also release their fourth mix collection this autumn. It will feature mixes by long-time associates, Dave Seaman and Ian Ossia... Sheffield's REPUBLIC has been taken into receivership. A number of potential buyers are interested in the venue. Their club nights will continue as usual for the time being... Charlie Chester has been replaced by SWOON as the Saturday night promoter at UK Midlands... RAP, Andrea Parker, K Hand and DIY give the remix treatment to G Squad's "Baby G" on the all-female compilation LP, "G File". The album is slated for an October release on Charlie Hall's MC Projects offshoot label, Yumo, ... Wales' first superclub, the ESCAPE in Swansea, is heading for Cardiff with a new night called Time Flies. The opening night will take place on September 14 and feature guests Angel and Danny Slade... Schooly D, Crazy Legs and the London possee will be at the TRAVEL FOX BRITISH BREAKDANCING CHAMPIONSHIPS, which is on September 29. . .

LARKIN SET TO RELEASETHREE ALBUMS!

ENNY LARKIN is set to release three new albums before the end of the year. Talking exclusively to Muzik, Larkin said the first release would be under his Dark Comedy alter-ego. The album is called "Seven Days" and will be the first Dark Comedy project since 1992's "War Of The Worlds"

"The album is not quite the same as my Kenny Larkin stuff," he stated. "It's much more track-based, more minimal. About 70 per cent of it is aimed just at the dancefloor. The title is because, theoretically, it took seven days to do."

"Seven Days" will be released on Larkin's own Art Of Dance label. However, another album will be simultaneously issued on Elypsia, a European imprint. Entitled "Seven Nights", it will consist of almost entirely different material.

'There might be a couple of tracks in common with 'Seven Days', but that's it," explained Larkin.

When asked about the extra cost his fans will incur for this dual release, Larkin laughed, "Well, they can always buy one this year and one the next. Or they can swap them with each other, like baseball cards!"

Larkin is also finishing off his next R&S album, which should be released before the end of the year.



INSURANCE POLICIES PROTECTING ECSTASY USERS SCRAPPED!

AN insurance company which offered life insurance and medical costs to cover Ecstacy use has been forced to withdraw its policies. The company, London-based Goodfellow Rebecca Ingrams Pearson, who were offering £100,000 life insurance for an annual premium equivalent to one Ecstacy tablet, had been slammed by the British Insurance & Investment Brokers Association.

Lesley Mackay, the BIIBA's Communications Manager, said, "It has made professional insurance brokers look like they endorse drug-taking, which is absolutely not the case. I cannot see any policy of this kind being re-introduced at any point in the future.

Muzik spoke to several other insurance companies, including Abbey Life and Scottish Widows, who all declared that they would not offer cover for anything self-inflicted, which includes taking Ecstacy and all other illegal drugs.

IBIZA BEACH PARTY UPROAR

BEACH PARTIES could soon be outlawed in Ibiza after pressure from the local Green party. Unusually, the Greens have been co-operating with the Ibiza police to help close down such parties, complaining about the damage which is occurring to the island's ecology and natural beauty. There are also suggestions that the police have been acting in collusion with Spanish club owners, who are worried about recent drops in attendance at their venues.

METALHEADZ ON TOUR AGAIN

METALHEADZ are on the road again, following the success of their British tour earlier this year. They will be at Leeds Cockpit with Kemistry & Storm, Peshay and Grooverider

(September 12), Brighton The Zap with Kemistry & Storm, Goldie and Grooverider (16), Sheffield Leadmill with Kemistry & Storm, Doc Scott and Fabio (17), Hull The Room with Randall, Peshay and Grooverider (19), Middlesborough Arena with Goldie and Grooverider (21), Edinburgh The Venue with Kemistry & Storm, Doc Scott, Peshay and Fabio (22) and Dublin The Kitchen with Fabio and Grooverider (27).

The last night of the tour is at London's Leisure Lounge on September 28, which is the launch of Metalheadz' new weekly Saturday night at the venue. It will join Metalheadz' existing club nights at the Blue Note every Sunday and at Heaven on monthly Mondays.





DEEP DISH return next month with a stunning new single, "Stay Gold". Released by deConstruction, the track is a 10-minute instrumental epic and is already being tipped as one of the singles of the year. The single will be followed by an album at the start of 1997.

Deep Dish are meanwhile among the mixers set for the forthcoming Cream compilation album. They have also agreed to remix the new Global Communications single, "The Deep". The Beloved's "Three Steps To Heaven" and Sandy B's next single. In addition, they have licensed The Kings Of Tomorrow's "Fade II Black" and Yellow Sox's "Flim Flam" (aka Diesel of X-Press 2 fame) to their Yoshitoshi label

news

STEVE "SILK" HURLEY is touring the UK this month. The dates are Edinburgh Astro Hotel (September 20), Sheffield Republic (21), London Space (25), Brighton Escape (27) and Leeds Hard Times (28)... The debut EP from MORE ROCKERS' new signing, Jaz Klash, is out now. Called "Intrigue", it features remixes from Flynn & Flora, An album, "Through The Haze", will follow early next year. Fellow label artists, Smith & Mighty, release a single in late October called "The Same" which features top vocalist Tammy Payne... NINEBAR Records' Cujo has also signed to Ninja Tune under his own name, Amon Tobin. An album is due early next year... The defunct SABRES OF PARADISE release their last ever single this September. "Ysaebud" will appear as a one-sided, etched 7-inch and will be limited to 2,000 copies... Manchester's GRAND CENTRAL release their second compilation, "Central Heating", on November 4. It features exclusive new material from Kenny Dope, Rae & Christian, Tony D, Mr Scruff, Funky Fresh Few, Aim, Only Child and Votel... FANTAZIA, the people who release the "House Collection" and "Club Classics" series, have launched a new singles imprint called F-1 Records. Allister Whitehead is at the A&R helm... Continuing the "Yesterday & Today" limited-edition releases, EMOTIVE unleash Project 14's "It's Our Turn" and Bottom Dollar's "You Can't Turn Around"... MOVING SHADOW are releasing their second geographically-based compilation album, called "Transcentral Connection", Following the East Anglian "Storm From The East" collection, the new LP features Midlands and Home Counties artists, including exclusive tracks from Neil Trax, Vext, Carlito and Essence Of Aura... Carl Cox, Jim Masters and Phil Perry host an Ultimate Base party at FULL CIRCLE on September 29. . . GALAXY 101, the Bristol-based dance radio station, continues to pioneer dance music in the regions with the total percentage of adults tuning in per week reaching a record 15%... **JEREMY HEALY and Allister Whitehead were** refused entry to Oasis' after-show party at Knebworth by the police, even though they'd been booked to play... DENISE JOHNSON releases her second solo single on September 16. "I Believe" is out on her Hologram label. Kris Needs and Manchester duo The Joy are on remix duty... DJAIMIN's "Hindu Lover" has been licensed from Slip 'N' Slide by deCon. It is set to hit the racks at the end of September...



POLICE RAIDS CONTINUE

RTLAB, the Preston-based party collective, had their most recent event busted by Lancashire Police, the Fire Department and the council for noise pollution.

Around £3,000 worth of equipment was confiscated.

This is the third time in less than two years that Artlab events have been raided by the police. The first raid resulted in the confiscation of some £10,000 of equipment. On that occasion, the organisers were charged with producing pornography on the premises, dealing Class A drugs, running an event without an entertainment licence and allowing cannabis to be smoked at the venue. The first three charges were dropped because of lack of evidence and the authorities also lost their case against the cannabis smoking charge.

Artlab say their aim is to dissolve the divide between clubbing and art. Throwing parties for "friends and friends of friends", the organisation's reputation has grown by word of mouth and people now come from all over Europe to attend their events. The parties take place at an industrial warehouse, which is also the home of one of the members, and entry is by donation only. Artlab co-founder Alan said, "We were really upset because everyone's party was spoilt. But in a way, what happened is in our favour. When the police take us to court, they will only lose again and that should keep them off our backs.

"If the police can just barge into my home like this, it means they can do it to anyone. A lot of people involved in Artlab are unemployed and we give them a creative outlet. We should be commended for our endeavours, not condemned."

During the same weekend as the raid on Artlab, 11 people were arrested after an illegal party at Charmondean stately home in Buckinghamshire.

MASSIVE ATTACK & BJÖRK LAUNCH LABELS

MASSIVE ATTACK and BJORK have both launched their own labels. Björk's label will release remixes of tracks taken from "Debut" and "Post". The remixes will be strictly limited to 1,000 copies and only be available in specialist record shops. The first releases on the currently un-named

label will include Plaid's reworking of "Big Time Sensuality", Dobie's interpretation of "I Miss You", and Talvin Singh and LFO's remix of "Possibly Maybe".

Massive Attack's new label is an offshoot of Virgin called Melankolic. Run by Massive's manager, Marc Picken, it will showcase new music and also reissue old classics. The first release to be scheduled is by Horace Andy, the Studio One pioneer and sometime Massive Attack vocalist. His "Skylarking" album is out now.

New artists set to record for Melankolic will include Craig Armstrong, the man behind all the string arrangements on "Protection". A new band called Ariel have also been signed to the label and their debut EP is due in the autumn.

ALAN OLDHAM WINDS DOWN GENERATOR LABEL



ALAN OLDHAM has announced he plans to close down his highly respected techno label, Generator, after three years and 27 releases. The final outing is an experimental soundtrack double-pack entitled "Enginefloatreactor".

"I thought that some of our tracks were brilliant, even if they didn't do as well as I had hoped," said Alan. "But in retrospect, a few of the other

tracks shouldn't have been released. I think it's time to come back on a whole new level."

In place of Generator, Alan is starting up a new label, Pure Sonik. The debut release will be his own "Pure Sonik Manifesto" by DJT-1000.

"Pure Sonik will be purely T-1000 cuts. Black labels, black jackets. Anti-art. All slammin' and DJ-friendly. In fact, just the way I spin."

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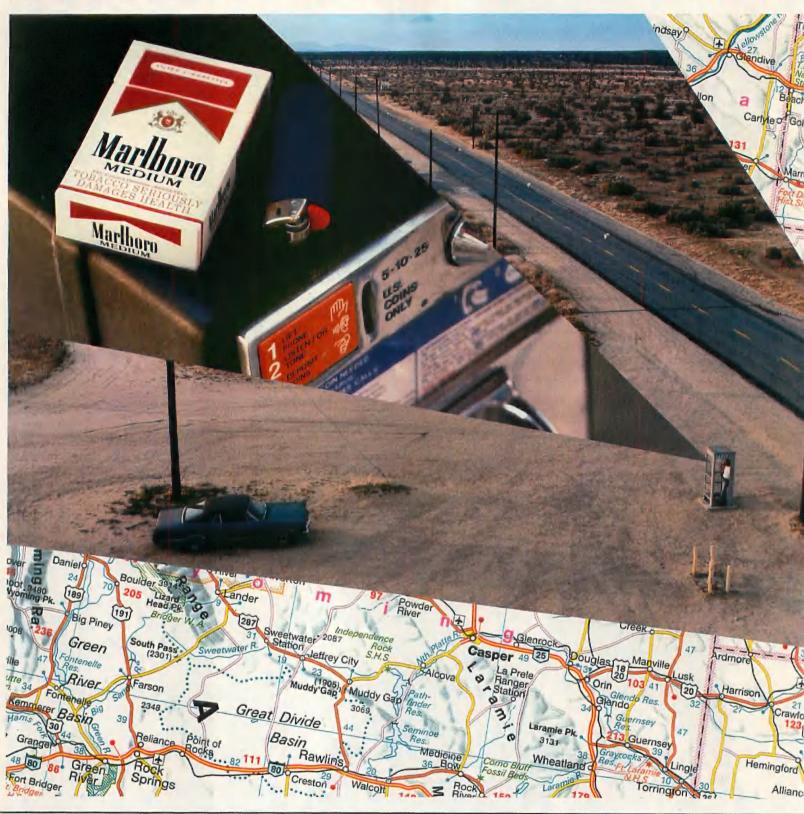


news

THE PRODICY, Underworld, The Chemical Brothers, FSOL, Daft Punk, Orbital, Leftfield, Photek, Source Direct and Fluke have all contributed to the soundtrack for the Sony Playstation game, "Wipeout 2097". Featuring the above artists, a compilation album of the same name will be released on September 30, with Fluke's "Atom Bomb" following as a single... BANG INTERNATIONAL, the label who brought you Stix 'n' Stoned's "Outrageous" and Dex & Jonesey's "The Beginning", are now looking for new talent. Send your demos to Hilka@Banu International, 218A Archway Road, London N6 5AX... RADIO ONE are launching a Sunday evening album-based show. Beginning on October 16, the show is presented by Stuart McConie and will cover a wide range of artists. from The Prodigy to Pulp... Chemical Honey release THE MAD DOG REFLEX's "Liquid Crack" on September 23. ... The Dutch music industry is helping to track down the equipment stolen from BLUE AMAZON after a recent show in Amsterdam. Anyone with information should contact 0171-610-2100... RENEGADE SOUNDWAVE'S Danny Briottet and Gary Asquith have left Mute to work on solo projects. RSW will, however, continue to do live, DJ and remix work... Dougal, Slipmatt, Spinback, Vibes, Sy and Seduction all appear on "Giving It Up", KISS 100's occasional hardcore series. The show is set to be broadcast every Wednesday from 1-4am throughout October.... The Void in Stoke hosts ALLISTER WHITEHEAD's monthly Zero G club on September 21 with Phil Morley. Zero G also starts as a weekly Thursday night at Essence in Nottingham on Ocober 3... The HACIENDA has dropped its long-running house-based Saturday night in favour of a more eclectic mix. Flesh's Paul Cons is to take over promoting the night which is called Freak. It'll focus on all-round entertainment rather than guest DJs... A workers association has been set up in IBIZA to support British clubbers who live and work on the island during the summer. Called The Biz, the group aims to minimise the exploitation of workers while also improving relationships with the locals. For more info call 01633-026-4749... Manchester's underground techno promoters, THE WOMB are launching a new night at The Music Box. Called Drama, the residents will be Dan Keeling, Johnny Abstract and Irf. The guest line-up so far is as follows: Ron Trent (September 21), residents (28) and

Patrick Pulsinger (October 5).

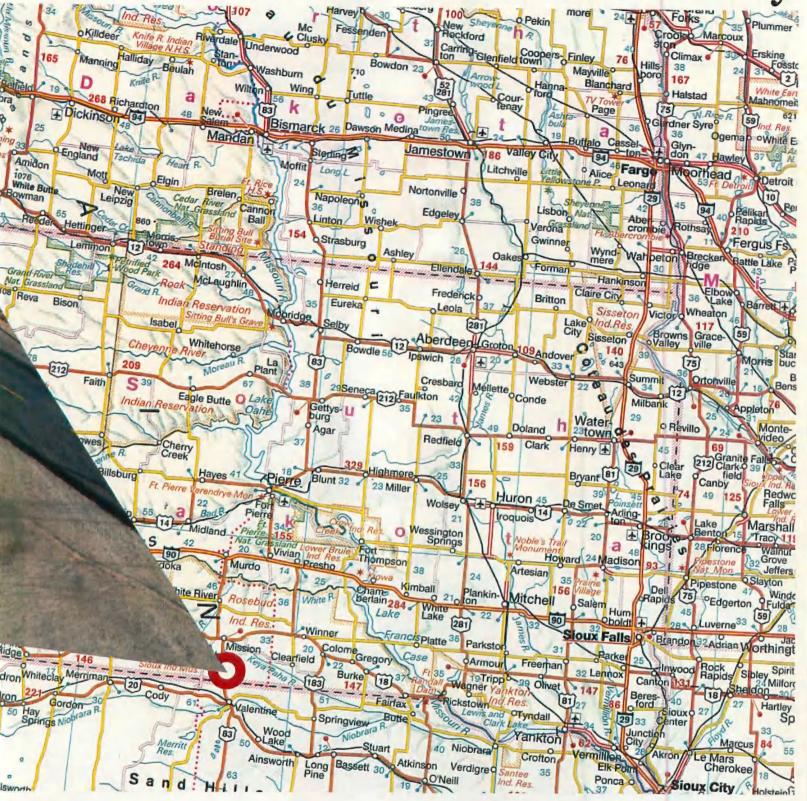
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BRANCHING OUT

Wonderous, haunting, spontaneous. All good words to use when describing the wonderous, haunting, spontaneous beauty of OLIVE

THERE'S this particularly wonderous moment during Olive's emotion-packed "Extra Virgin" album which seems to transcend all others: "This affair approaches all you ever gave to me/Either way, you didn't care/ Mavbe if you had the honesty you need to see/Wager everything?/You wouldn't dare!"

Written by Tim Kellett and sung by the glorious Ruth-Ann, the sentiments of "You Are Nothing" capture the clever simplicity of Olive's lyrics with sublime ease.



Tim's first introduction to Ruth-Ann came through hearing her sampled vocals while on tour with The Durruti Column. An occasional contributor to the Manchester group, Ruth-Ann couldn't afford to take the time off from working in a bar to travel with them, so they sampled her voice and replayed the samples live. Bit by bit, the haunting beauty of her voice first seeped, then saturated Tim's mind. So he called her and told her they should

"She thought I was taking the piss," he laughs. "Well, you would, wouldn't you?" Not necessarily, despite the fact that, as well as his work with The Durruti Column, Tim had become something of a name as Simply Red's keyboardist and trumpeteer for the last decade. Now, however, he was keen to embark on his own projects. He'd already built a library of backing tracks with his partner, Robin Taylor-Firth, the man described as "bringing nice noises, chords and arrangements" to Nightmares On Wax.

And Ruth-Ann had precisely the kind of voice they wanted.

MUZIK box

Kicking off the footie season in style, these are the tunes rocking our terrace

Tony Drake	"Texture" (New Electronica album)
Various Artists	"Baila Con Migo! – Mixed by Norty Cotto" (Digital Dungeon CD)
Faze Action	"Turn The Point" (Nuphonic 12-inch)
Heavenly Saturday Social	"Essential Mix" (Radio One broadcast)
Edge	
Terrence Parker	"Tragedies Of A Plastic Soul Junkie" (K7 CD)
Deep Dish	
Vienna Dub Melange Dubble Sandart	
Laurent Garnier	"Laboratoire Mix" (React CD)
Rainer	"Nod To N2O (The Grid Remix)" (X 12-inch)
Slam	"Dark Forces (Kenny Larkin Mix)" (Soma 12-inch)
Whirlpool Productions	"Dense Music" (Ladomat 2000/ElektroMotor CD)
Project 23.	
Freaky Chakra/Single Cell Orchestra	"Freaky Chakra Versus Single Cell" (Astralwerks CD)
Beher	"The Boat Race (Phil Mison Mix)" (Izit 12-inch)
Primitive Urges	"Volume One" (Primitive 12-inch)
Terrance Dixon	"Population One" (Metroplex 12-inch)
Cane	"Cained EP" (Dust 12-inch)
Fathoy Slim	"Better Living Through Chemistry" (Skint CD)
	"Madagascar (DIV Remixes)" (Six Rv 6 12-inch)

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Finally persuaded, she travelled to Tim's studio, positioned herself in front of the mic and was given a set of Tim's lyrics. She recorded them in one take, quivering voice and all. The result was "Miracle", a track which became the nucleus of "Extra Virgin".

But then most of the album was made in a similarly spontaneous fashion. Take "You Are Nothing", for example.

"Robin came over to put down a few backing tracks," recounts Tim. "I was sitting out on my doorstep with a walkman on and I suddenly said, 'That's it! I've got them! I've got the lyrics!'. So we tried them and they worked.

"We then got on the telephone to Ruth-Ann, she took a bus over to my place, demoed it and it was done. That same vocal is the one actually on the album."

words Sonia Poulton

'Extra Virgin' is out now on RCA

uppers and, downers

MUZIK's quide to modern clubbing

uppers

- *The production work of Huggy and Ralph Lawson, First was "Amelia" on Soma and now there's "The Lair" on 20/20 Vision. Leeds once again leads the way
- * Bloodsugar, Andrew Weatherall's club converts the techno disciples into new depths of house music. At long last
- * The Prodigy totally blowing Oasis off stage at Knebworth. Beats rock in the rain
- * Those cool Al's Records photos of Wax Doctor, Pulse, Alex Reece and Pim. Stone Island and Ralph Lauren has never looked more at home
- *The return of scooters. Mod culture returns to rule the floor
- * Students back in the clubs. Will promoters now stop moaning about empty venues?
- *TV goes dance crazy, Latin house documentaries on Channel 4, and Arthur Baker, Afrika Bambaataa and Derrick May featured on "Dancing In The Streets" on BBC2
- * The Spice Girls. If only a few DJs could be as varied and "eclectic" as this bunch
- * Pure and Sex, Love & Motion both celebrating their lengthy existences. Respect to the two of you
- * Video jockeys enhancing the vibe in nightclubs

downers

- * Insurance companies trying (and thankfully failing) to offer life policies "to protect young druggles" from the side effects of Ecstasy. Nice try
- * The death of Speed. The end of an era for London clubbing
- * Junior Vasquez finally agreeing to D) outside of New York. For the sum of \$150,000. In Japan. And after all the support this country has given him. Cheers, mate
- * Satellite TV's "Super RTL" channel. Watching fish swimming about and log fires burning only makes our club comedowns worse
- * Car seat belts. Why bother ironing our togs before we go clubbing?
- * Radio One's "Essential Selection" without Pete Tong. Healy, stick to your day job. On second thoughts. maybe not
- * Richie Hawtin's Concept label. Cool music, but how much for an import?
- * Alex Reece, Perfecto, Plus 8 and all other artist and label-related mouse mats. So where's the special rest for our wrists, as recommended by the Health & Safety guidelines?
- * Club casualties chewing the rubber on Grolsch bottle tops in an effort to stop their teeth from grinding at Sex, Love & Motion. Sort it out
- *Those Babylon Zoo remixes. Even Arthur Baker and Goldie couldn't save the day

THE New York rapper with a vocal not unlike Bluto, Popeye's old pal, is sitting in his record company office in New York. He's recounting his recent trip to the UK, where he played a Tim Westwood live broadcast.

"That was real hip hop and it was appreciated. In America, people take it for granted. Hip hop is a dime a

dozen here. Even guys on the street corner rap."

Indeed they do, but very few boast the flow, articulation or dynamic power of Nine. Not that originality has ever had any bearing on success or prominence.

"I just wish originality counted for something," he says, wheeling out his second bone of contention. "People want you to say the same kind of thing as the next man. That is very easy to do, but I'm not here to steal from hip hop. I'm here to add to it."

Nine's words are as strong as the impact he made when he first appeared several years back as the guest rapper on Funkmaster Flex's "Six Million Ways To Die". The track blew up with the force of a barrage balloon and brought his inimitable croak to the attention of the major record companies. He eventually signed on the dotted with Profile Records and, within a year, had scored a US hit with "Whut'cha Want", which was later sampled for

a remix of Madonna's "Human Nature" single. "Whut'cha Want" was followed in 1994 by his debut album, "Nine Lives", which trawled the lives of New York's underbelly. And now there's his crushingly dramatic sophomore album, "Cloud Nine".

So named because he was born on the ninth day of the ninth month in 1969, Nine is plainly keen to keep utilising his name.

"It was never meant to be a gimmick and now my knowledge is expanding on it."

Meaning?

"Numbers between one and nine have characteristics and qualities. Nine represents versatility, war and completion. I'm at war with everybody, as well as myself at the moment. Everything is destructive, from the attitudes of the people in my environment to the troubles in Bosnia. Everybody is contributing to the destruction of the planet."

Serious stuff, but then Nine and his formidable intellect have plans. He says his next album will be his last.

"I love hip hop but she, and I say that because I consider anything which gives life as female, doesn't love me. She doesn't love anybody except herself now."

words Sonia Poulton

'Cloud Nine' is released by Profile on September 23

NUMBER CRUNCHING

"I refuse to get caught up in the whirlwind of this industry," asserts NINE, the NY rapper with the pseudo-comic vocal. You won't find me dancing in other rapper's videos or going to industry parties. . ."



JOSH WINK unveils the thinking behind the thanks list on his debut album, 'Left Above The Clouds'



DJ SNEAK AND THE RELIEF FAMILY

I've grown close to Sneak. We vibe really well together. He's done a remix for my new single, "You Are The One", and we have been trying to record a track together for a while. As for Relief, well, I'm good friends with Cajmere and the others at the label. There's always at least one cool cut on their singles. And they jump-started the whole Chicago house revival.

THE INTERPRETERS

They're three friends of mine who are in a mod rock group in Philadelphia. They make total three-minute pop songs and they are going to be really big when they get signed. One of them, Hershel, directed my videos for "I Am Ready" and "Hypnotizin"". I was negotiating to sign them to Ovum, but some of the majors have now started a bidding war. Was I ever a mod? Well, I was into ska and reggae, and I wore Doc Martens and braces, but I never rode a scooter.

SUGARPLUM

This is a night hosted by a couple of good friends of mine, Stacey and Andrew. Every now and then, they also do events called Hang Free, which are free parties down the park. They get a generator and have a cook-out, people bring blankets and footballs, and different DJs come along to play for an hour or two. It's a bit like Full Circle, but outdoors among the trees.

GARY RICHARDS & GOD LIVES UNDERWATER FAMILY

Gary is a friend from LA who I met when I was reporting for "Billboard" magazine. He was a DJ then, but now he's managing a band called God Lives Underwater. They're a rock band with electronic beats and a kind of analogue influence, kind of Alice In Chains meets Meat Beat Manifesto. They're signed to a sub-division of American Recordings called Nitrous, which Gary runs.



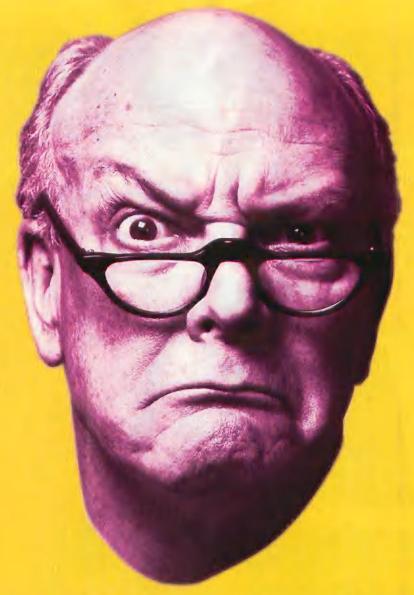
RUFFHOUSE FAMILY

This is the Philadelphia label which The Fugees and Cypress Hill are signed to. They're helping us with Ovum's distribution deal. I met one of the guys from Cypress Hill and he's supposed to be really into electronic dance music. I was meant to hook up with him again in Los Angeles, but it never happened.

TERRY MULLEN & CATALYST

I met Terry years ago and I think he's a talented DJ. Catalyst is his label, but they've only put out one tune so far, Sneak's "Track Assassins". Terry and I share the same kind of humour, we are on the same wavelength. Does he have the same lifestyle as me? Not really. I don't think he looks after himself, but I think that he wants to. No, I wouldn't go as far as saying I was his guru. Not at all.

'Left Above The Clouds' is out now on XL



"Good breeding, self control, smart haircut...

...that's what you need."

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CHEMIST



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beyond entertainment

dream date

NORMA JEAN BELL talks us through

through her dream date

What is your dream venue? In a beautiful ancient Greek amphitheatre with enough space for at least 150,000 people. I'm certain that it would be an inspiring place to perform in.



You can move this venue anywhere in the world. Where would you put it?
The south of France. It's one of the most

romantic places I've ever been to. The whole area is really magical.

How would you get there?

By private jet, because I like my privacy. It would just be myself and a few close friends. With all the luxuries, like endless glasses of champagne, of course.

Who is on the guest list?

Definitely Aretha Franklin because she is my favourite singer and she is so cool. Then Prince, because he is the greatest composer, and Michael Jackson, because he's the greatest entertainer. Another hero of mine is Eddie Murphy, so he'd be there, too. And so would Oprah Winfrey because she's such an intellect.

What is on the rider?

Lots of caviar and champagne, with an array of apples, bananas, pineapples and grapes. I'd also have hot food, such as vegetarian lasagnes and Chinese stir frys. Basically, there would be something to please everyone.

Who would you have as a support act? Dajae. She's a very powerful singer and really charismatic. She'd have the crowd going crazy.

Which musicians would you have playing in your backing band?

I'd like to have a great brass section with Marcus Belgrave and Roy Hargreave on trumpets. I've done a bit of studio work with Marcus before. And Roy is just so talented. I would also really love to have Michael Jackson's bass player come and play. That would be fantastic.

Which song would you most like to cover? Al Green's "Take Me To The River". We do a really rocky r&b version of it. It's the kind of song which just makes me want

to get wild. Where would you like to go after the gig? And who would you take with you?

I'd like all of my friends to be taken down to the beach in limousines. I'd throw a beautiful party for everyone. It would be totally dark with the only light coming from the full moon and campfires on the beach. I'd like all styles of music to be played there, so we'd have a sitar band, followed by a juggling group and then a folk guitarist. It would be an intimate but very exotic affair.

Norma Jean Bell's 'I'm The Maddest Bitch' is out now on F Communications

STAGE DIVA

Treading the boards in London musicals has given SHENA a greasepainted head start on the chanteuse carousel

THE success of The Fugees' "Killing Me Softly" has offered us some hope for the future of real soul, real singers and real songs. But what are the chances of a similar success story coming out of the UK?

Shena could provide the answer. Her debut release for VC Rrcordings, "More Than Woman", takes in distinctively styled r&b and inspired soulful house. It also has one Paul "Trouble" Anderson on the mix.

Signed after performing alongside Chaka Khan in the London musical "Mama I Want To Sing", Shena is currently taking part in another stage production while waiting to record her second single. And if you witnessed her recent set at The Loft, you'll already be aware that she knows the difference between acting and doing it for real.

"PAs are more of a party thing," she acknowledges. "People want a nice soulful voice and a thumping bassline. As for the musicals, well, appearing in 'Mama I Want To Sing' certainly rekindled my Gospel background and gave me the vocal stamina to sing every night."

me the vocal stamina to sing every night."

Classically trained at the Royal Academy Of Music, Shena's combination of technique and experimentation results in a style all of her own. Which is why she's keen to break free from performing other people's songs day in, day out and take the chance to be creative in her own right.

"You don't have any power in this world unless you are able to create something," she believes. "I want to sing about life, fighting against the odds and rising above the difficulties we all face."

"More Than Woman", she adds, is an indication of what to expect from her debut album, which is due out next year.

"Whether it be jazz, ballads or dance music, the whole album is going to be of the same musical quality. Music takes over my life.

I never know where it will take me, but nothing is impossible."

For Shena, that would certainly

seem to be the truth.

phuture

words Michael Morley

'More Than Woman' is out now on VC Recordings



erubung

AIR BEAR BUNCH

Is there no end to all this Parisian trip hoppery? No. Now take a deep breath. Here's AIR

HOW cool are Air? Oh, cooler than a Mediterranean breeze ruffling the frills of the cocktail crowd at a St Tropez drinks party. Cooler than an army of Vanessa Paradis look-alikes. On sun-loungers. Reading Albert Camus while the sun sets. And definitely even cooler than anything Yves St Laurent designed. Ever.

Okay, thanks to Dimitri, Yellow Productions, La Funk Mob et al, we're already finding ourselves somewhat swamped with the new, urbane sound of swinging Paris. We'll probably soon be ruing the day the Channel Tunnel was built.

But for now, Air are different. And very special.

One listen to the group's contributions to the two "Source Lab" compilations and you'll hear why James Lavelle picked them up for Mo' Wax quicker than you can say "Ooh-la-la!". First there was "Modulor", an exultant wisp of summery magic which wrapped you in a silk sheen of dreamy Moog hallucinations.

Then there was "Casanova 70", which came on like Keyboard Money Mark rewriting The Beatles' "Here Comes The Sun".

"We want to share the pleasure of music with other people," enthuses Nicolas Godin while his partner, JB Dunckel, nods his head in approval. "We don't want to be an avant-garde band. We'd rather people sang our tunes in the shower."

Air have an organic approach, working out songs on just acoustic guitar and piano before transforming them into sweeping epics of moody magnificence in the recording studio. But then Nicolas and IB have been working together since their schooldays.

So what the hell has taken them so long?

"In France, we need a bit more time to analyse our art," proffers Nicolas. "Look at Serge Gainsbourg and Jacques Brel. They got better and better as they got older. So maybe it's only now that the time is right for us."

Ready or not, Air they come. Trés bloody cool indeed.

words Calvin Bush picture Raise-A-Head

'Modulor' is about to be released as a single on Mo' Wax. 'Casanova 70', featuring Brendan Lynch remixes, is out now on Source, France



where the hell are ...

SCARIER than Attila The Hun and his hordes. Responsible for mass gatherings of debauchery and the kind of drug-taking not seen since Woodstock. Purveyors of mindless machine music likely to turn you into an instant serial killer. In the summer of 1992, this was the media perception of Spiral Tribe, the infamous sound system collective. But, as quickly as they'd organised the legendary Castle Morton six-day free party in June of that year, they disappeared from the scene.

A tight-knit group of hardcore techno travellers and avowedly determined free party organisers, the Tribe had sealed their reputation with a series of high-profile insta-warehouse parties during 1991 and 1992. Little was known about them, media secrecy was everything. They even blagged themselves a record deal with Big Life. They refused to sign a contract, though. With their manifesto of techno dissemination at any price, they epitomised the heady



pre-Criminal Justice Act days of free partying at its most anarchic In fact, the 25,000-strong assembly at Castle Morton was their apex. Soon after the event, hounded by right-wing media fright merchants, five of the Tribe's members were hauled up for a number of public order offences. Amazingly, they won their case, but the damage was done.

"It wasn't simply the court case and the Criminal Justice Act," a Tribe associate said recently. "We had been planning to go over to Europe for ages. We just thought we'd done what we could in the UK."

Relocating to France, they continued to host large-scale commandostyle parties. These paved the way for Europe's Teknival festivals, a series of free parties around the continent each summer. Their sound became harder, more industrial and gabba influenced.

Today, in the liberal climates of western Europe, they are thriving. They have set up a record distribution base, Network 23. They have their own mobile studio and even a CD pressing unit, enabling them to release their music anonymously, with the proceeds going back into

This summer, they were spotted at Teknivals in France, Italy and the Czech Republic, before heading off to Bosnia with the Desert Storm sound system. Next year, they'll be touring America and, according to some, even a return to Britain isn't out of the question.

words Andrew Knight picture Steve Gullick



CLUB CLASSICS

OLUME TWO

Brandon Block Pe

Peer

Mike Cosford

Once Again, We Bring You 39 Classic Anthems That Have Defined Today's Club Culture

Techmania Rebel
Song Of Life
Energy Flash
Spice Of Life
I Am Ready
Techno Cat
I'm A Bitch
Blue Orgasm
Show Some Love
Into Your Heart
You Gotta Know
Sweet Harmony
Give Me A Smile

Circus Beat
Leftfield
Beltram
Keith Mac Project
Size 9
Tom Wilson
Olga
Greenfields
Jaco
Six By 6
Rockford Files
Liquid

Lost Tribe

Don't Go
My Love
Indica
Stay
Ultimate
Waterfall
It's Alright
I Kill Love
In Spirit
Morning
My Love
Live In Peace

Anthem

N Joi Awesome 3 Collapse Movin' Melodies Isha D Antic Alantic Ocean Sain II TNT Dilemma Direct 2 Disc Collapse Bells Of New York
Don't You Want To Be Mine
Push The Feeling On
Rock Da House
Le Voie Le Soleil
They're Here
Just Can't Get Enough
Everybody All Over The World
Such A Good Feeling
Let Me Show You Love
Rhythm On The Loose
Rhythm Is A Mystery
It's My Pleasure

Slo Moshun
Denise Lopez
Nightcrawlers
Tall Paul
Subliminal Cuts
EMF
Transformer 2
FPI Project
Bros. In Rhythm
K Klass
Break Of Dawn
K Klass
My Friend Sam

Tocayo



peach

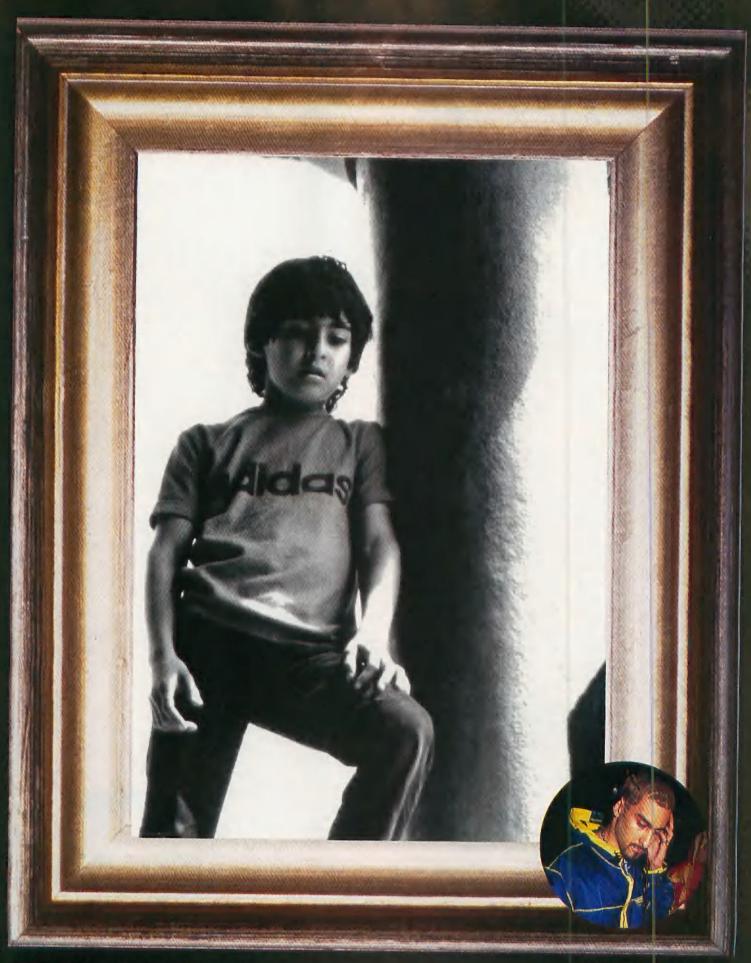
G B A N A M G O L D D A V E L A M B E R T D A R B E N P E A R C E G R A I G D I M E C B ADRIAN, DANNY NEITH P E L E & G U E S T S

CAMDEN PALACE

september guests
m a i n r o n m
6/9 - p.a h²o featuring billie
13/9 - allistair whitehead
20/9 - stretch 'n' vern
1 h e h a l e o n y
65-patrypes 13/5 mby sek 23/5-som month

friday 27th september 3 years at peach 10pm till later (1) 510 ha 12, 215 after, 210 members

birthday guests
paul oakenfold
nancy noise
baleony • dj omar



FRAMED

Muzikal Youth: Armand Van Helden





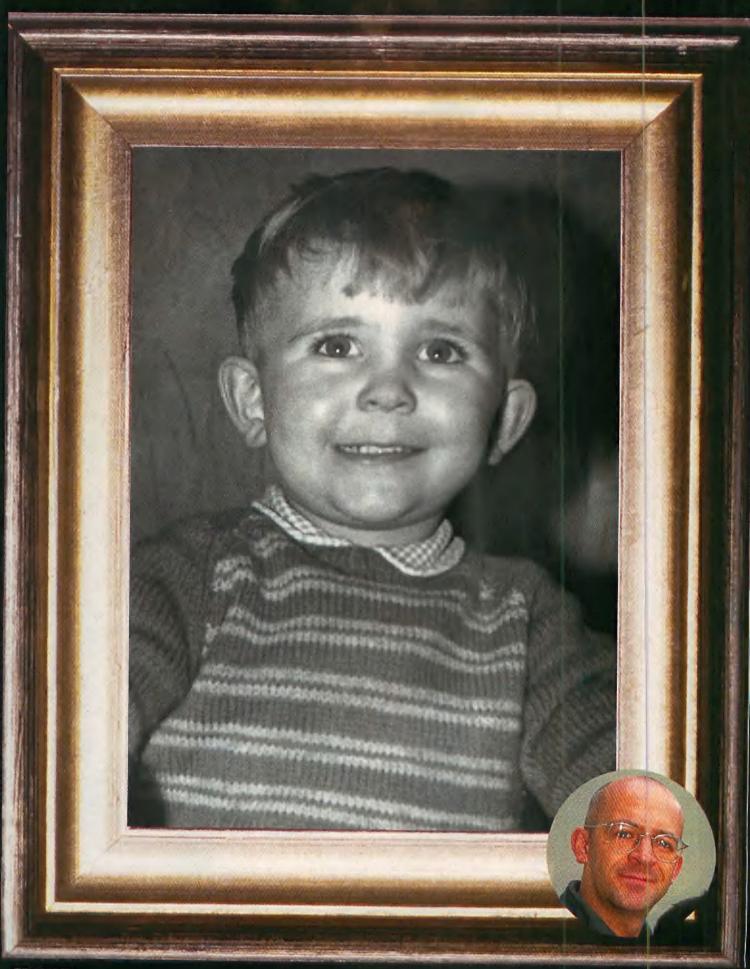






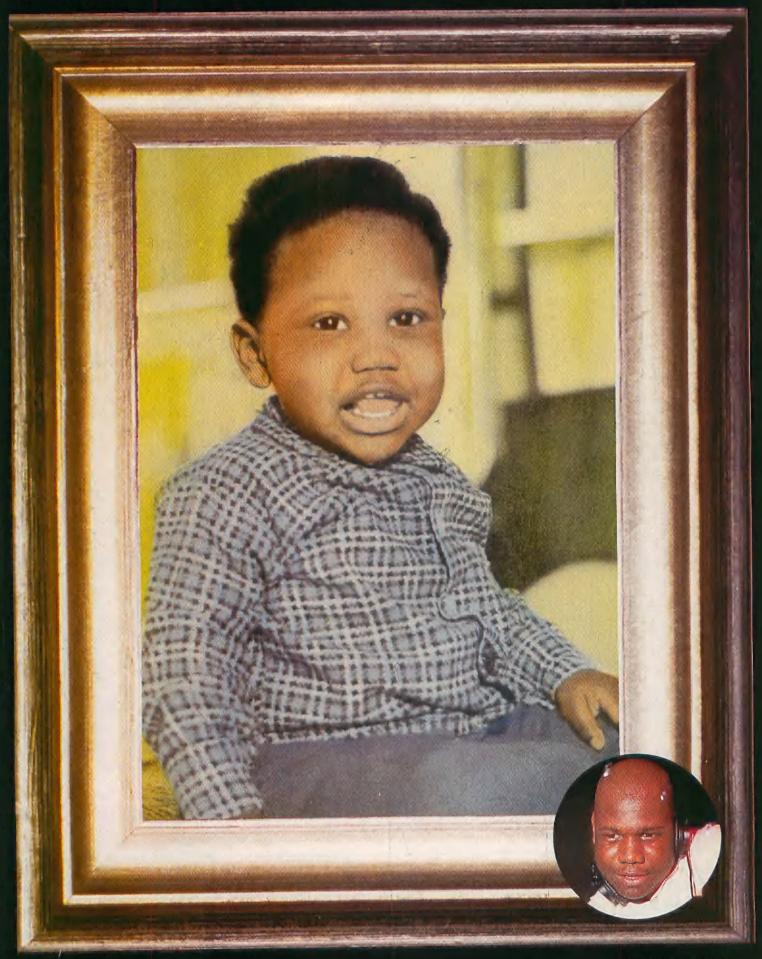
FRAMED

Muzikal Youth: Dave Beer from Back To Basics



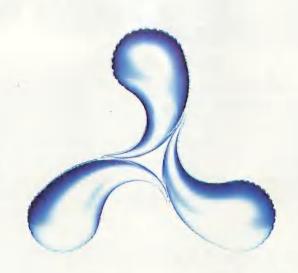
FRAMED

Muzikal Youth: Graeme Park



FRAMED W

Muzikal Youth: Carl Cox



CREAM

SEPTEMBER 28TH
JON PLEASED WIMMIN, DAVE SEAMAN, DAVID
HOLMES. COURTYARD: LTJ BUKEM PRESENTS
LOGICAL PROGRESSION WITH LTJ BUKEM, BLAME,
ORBIT, NOOKIE, CONRAD.

OCTOBER 5TH ANGEL MORAES (U.S.), GRAEME PARK, NICK WARREN, DAVE CLARKE.

OCTOBER 11TH AND 12TH
CREAM 4TH BIRTHDAY
FEATURING - PAUL OAKENFOLD, LTJ BUKEM,
PETE TONG, DARREN EMMERSON, JEREMY HEALY
PLUS MANY OTHER DJ'S AND A VERY SPECIAL
LIVE ACT. (SEE PRESS)

OCTOBER 19TH
'THE ULTIMATE CREAM TOUR' WITH
CARL COX, NICK WARREN, JON AQUAVIVA (U.S.),
ANDREW WEATHERHALL.
COURTVARD. LTJ BUKEM PRESENTS LOGICAL
PROGRESSION WITH LTJ BUKEM, BLAME,
ORBIT, CONRAD, DRS.
TICKET INFO: 0151 708 9979

OCTOBER 26TH
'NORTHERN EXPOSURE' WITH
SASHA, JOHN DIGWEED,
JON PLEASED WIMMIN.
LIVE: BLUE AMAZON.
COURTYARD: LTJ BUKEM PRESENTS
LOGICAL PROGRESSION WITH BLAME, ORBIT, DREAM,
CONRAD TBC, DRS.

CREAM RESIDENTS: PAUL BLEASDALE,
JAMES BARTON, ANDY CARROLL AND LES RYDER,
FORTNIGHTLY RESIDENT: ALLISTAIR WHITEHEAD.
REGULAR APPEARENCES BY MATTHEW ROBERTS
AND PHIL COOPER.
NEW OPENING TIMES & PRICES: 9PM-3AM.
27 MEMBERS + NUS. 210 NON MEMBERS.
NATION, WOLSTENHOLME SQUARE, LIVERPOOL.

CREAM PRESENT FULL ON "MARATHON"

FRIDAY OCTOBER 25TH 10PM-6AM.
2 OF THE WORLDS FINEST DJ'S
PLAYING FOR 7 HOURS EACH
FRONT ROOM: DAVID MORALES
ANNEXE: CARL COX
OTHER DJ'S PERFORMING ON THE NIGHT WILL
INCLUDE: JEREMY HEALY, PAUL BLEASDALE.
LIVE: ADVENT.

FULL ON RESIDENTS: CARL COX, JEREMY HEALY, PAUL BLEASDALE, JAMES BARTON, ANDY CARROLL AND LES RYDER. 10PM-6AM.

NEW PRICES: £12/10 NUS PLUS BOOKING FEE. FRIDAYS (MONTHLY) AT NATION, WOSTENHOLME SQUARE, LIVERPOOL.

CREAM GLASGOW 1ST BIRTHDAY

SATURDAY OCTOBER 26TH
CREAM GLASGOW 1ST BIRTHDAY PARTY PROUDLY
PRESENTS 'THE ULTIMATE CREAM TOUR' WITH
CARL COX, DARREN EMMERSON,
NICK WARREN, PAUL BLEASDALE,
MICHEAL KILKIE, GARETH SOMMERVILLE.

10PM-4AM. £16 PLUS BOOKING FEE. SATURDAYS [MONTHLY]. THE ARCHES 30 MIDLAND STREET, GLASGOW. COACH INFO: 0374 19888B. TICKET INFO: 0151 708 9979.

THE ULTIMATE CREAM TOUR QUE CLUB

SATURDAY NOVEMBER 2ND
CARL COX, DARREN EMMERSON, NICK WARREN,
LES RYDER 10AM-6AM. 218 PLUS BOOKING FEE
QUE CLUB, CORPORATION STREET, BIRMINGHAM
TICKET INFO: 0151 708 9979.

COACHES

YOU CAN NOW BOOK A COACH FOR CREAM AND FULL ON ONE MONTH IN ADVANCE. DISCOUNTS ARE AVAILABLE FOR THE ORGANISER. BOOKINGS OF 15 OR MORE ARE WELCOME. FOR FURTHER DETAILS CALL 0151 709 1693.

INFORMATION

FOR ALL INFORMATION REGARDING CREAM, FULL ON AND CREAM RELATED EVENTS CALL 0891 51820. CALLS COST 38P MIN RATE/ 48P AT ALL OTHER TIMES. TICKET BOOKINGS 0151 708 9979. MANAGEMENT RESERVE THE RIGHT OF ADMISSION.

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3 FOR A CATALOGUE - MAIL ORDER & WHOLESALE ENQUIRES CALL 0151 708 9979.













Blaggers Pla

Can always judge a man by the cut of his record bag," commented Samuel Johnson, renowned 18th Century philospher and part-time mobile jock in the Worthington district. And it's true. In these heady days, when some imprints sell more T-shirts and record bags than they do actual vinyl, you are what you have strapped over your left shoulder. Your record bag is as much a fashion statement as any item of clothing. We've already had the Louis Vuitton number, but before Versace and Calvin Klein turn their über-couture hands to record bags, we thought we'd better take a look at some of the variations currently on offer, as well as a couple of classic designs. We stacked them full of records, lugged them around the environs of south London for far too long and attempted to chat up strangers while showing them off. Here are the results...

STYLE GUIDE

★★★★★ Versace ★★★★☆ Paul Smith ★★★☆☆ Marks & Spencers ★★☆☆☆ Top Shop ★☆☆☆☆ Mister Byrite



CREAM

Cream in "not the best" shocker! Subtle, yes, but not exactly overburdened with secret eat flaps or strategically positioned pockets. Just when you were expecting a bag with complete VR, multilevel, all-night, full-on compatibility... you get a night out at Cleethorpe's Ritzy. Pah.

Records Held: 40

Coolness: ★★★☆☆

Design: ★★★ ##

Comfort: * * * * * *

Overall: ★★★☆☆



FLYING

For no apparent reason whatsoever, one of London's top vinyl vendors has produced a bizarrely Scot- seducing record holster. The bag itself is one of those flimsy shoulder-swing plastic numbers you get from the trendier clothing stores. Sadly, however, it's

neither sturdy nor stylish. Expect lots of cries of "You look like Mrs Brady The Trainspotting Old Lady" when you dump your discs in here.

Records Held: 30

Coolness: ★☆☆☆☆

Design:★★☆☆☆

Comfort:★★☆☆☆

Overall: ★★☆☆☆



Is this designed to hold your 10-inch dub plates or is it a girls' handbag? Both, say Moving Shadow, although we can't really see Kemistry & Storm or DJ

Rap swinging this one down at AWOL, let alone Ray Keith or Randall. Still, in spite of the garish, Top Shop-esque pink gloss, you have to hand it to the Shadow crew for once again catering for all the ladies in the jungle. Unlike the Unity bag (right), it's not padded, but it does have a useful inside pouch.

Records Held: No idea, but there's plenty of room for lipstick and mascara

Coolness: ★★☆☆ (slightly less if you're a bloke)

Design:★★★☆☆
Comfort:★★★☆☆
Overall:★★★☆☆



TRIBAL UK

Something of an office fave, we'll still gladly swank around Hard Times with one of these, no matter what anybody says. Slightly padded, it comes with several useful side and front pockets, as well as a hidden inner zip-pouch. And it's called the "Flap Sac", which for some reason just cracks us up.

Records Held: 40

Coolness: ★★★☆☆

Design: ★★★★

Comfort: ★★★☆☆ Overall: ★★★☆☆



UNITY

Incontrovertible proof that jungle is here to stay. Now you can get your record bag customshrunk to hold all your 10-inch dub plates! Unfortunately, this perfectly proportioned Unity holdall won't help

you jump the queue at your local cutting-room, so unless your name is Fabio or Grooverider, you're not going to have much call for it.

Records Heid: Nobody we know had enough dub plates to check

Coolness: ★★★☆

Design:★★★☆☆ Comfort:★★★★☆

Overall: ★★★☆☆





UNDERWORLD

Oh yes! Everything you ever wanted from the world's greatest dance-rock interfacers and a whole lot more. This is a design classic. Enough pouches to satisfy the kangaroo population of Australia, as capacious as an elephant's scrotum after it caught elephantitis, and with so many straps, pulleys and harnesses you could probably use it to abseil down Everest. And a nifty abstract design woven on the front to boot. Dubyourheadwiththisbagman!!

> Records Held: 50 Coolness: **** Design: ★★★★★ Comfort: **** Overall: ****



The world's former greatest superclub were pioneers of the great logo-endorsed product push in the early Nineties. They've even got their own Covent Garden shop to sell the stuff. Office consensus holds that this adaptation would have been cool two years ago, but now looks as redundant as a silver puffa jacket or a sequinned John Richmond shirt.

Records Held: 30 Coolness: ★★☆☆☆ Design: ★★☆☆☆ Comfort: ★★☆☆☆ Overall: ★★☆☆☆

MO' WAX

The ultimate leader of the old school. And that is pretty much as you would expect, really. Sadly no longer available, this is the record bag which defined the peaks of bagology. Ultra-spacious, it has backstraps for those weekends spent climbing Scottish mountains, hand-grips for when your shoulder's crockeil, and even a large pouch at the front for all those Studio One and King seven-inch cuts. This has long been the classic container. Nowadays, you will have to flog your entire collection of mono Blue Note originals to afford one.

THE ABSTRACT SARE AND POINT MILLIONE STRUMBS FLAVAS

Records Held: 70 Coolness: ★★★★☆ Design: ★★★★★ Comfort: *** Overall: ****

PLATIPUS

Those duckbill-minded trance masters have issued only a very limited number of their bags, so you'll have to be quicker than a speeding Virtualismo 303 acid line to get one. Similar in design to the Cream offering, the real attraction is the slick, glossy vinyl finish. Which makes it the perfect replacement for a placey bag for penny-pinching tobaggonists.

Coolness: ★★★☆☆ Design:★★★☆☆ Comfort:★★★☆☆ Overall: ★★★☆☆

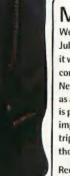
Records Held: 40



VITAL

Most excellent independent distribution company Vital get in on the marketing act with their own record bag. It turns out it is exactly the same design as Manifesto's version, except it's in moody black. As capacious as an elephant's...etc, etc.

Records Held: 60 Coolness: ★★★★☆ Design: ★★★☆☆ Comfort: ★★★☆☆ Overall: ★★★★☆



MANIFESTO

Well, it's certainly consistent with Jules' label colours. "It looks like it was designed by the Tango man," commented one wag in the office. Nevertheless, this bag is as capacious as an elephant's scrotum, which is probably just as well given the imprint's reputation for incessant triple-packs. And subtly light for those summer holidays.

Records Held: 60 Coolness: ★★★☆ (wear shades) Design: ★★★☆☆ Comfort:★★★☆☆

Overall: ★★★☆☆



Barstow, San Bernardino County.





SMOKING CAUSES

Marlboro King Size 13mg Tar 0.9mg Nicotine Chief Medical Marlboro 9mg Tar



Welcome to Marlboro Country.

HEART DISEASE

Officers' Warning Medium 0.7mg Nicotine

Marlboro Lights 6mg Tar 0.5mg Nicotine



words Rachel Newsome pictures Stephen Sweet

all Correct

1974. THINK TANGERINE DREAM, CAN, TIEdye, Adidas trainers (the first time around) and Choppers. And if you veered anywhere near the unconventional or the alternative, then acid was the drug and psychedelia was the name of the game.

The chances were you'd join one of the many hippy communes which drifted between villages in the sunkissed, cider-drenched counties of Somerset and Avon. And it was in this setting that a young Jody Wisternoff best known as the techno whizzard from Way Out West, had his first musical experience.

"When I was younger, my Dad used to play me loads of hippy music," reminisces Jody. "We lived on a commune, so I was exposed to weird shit right from the beginning. I can remember this band called Deezo, or something, who made weird electronic rock. I must have been influenced by all that stuff subliminally, while I was asleep."

Meanwhile, in a market town in deepest Oxfordshire, a quiet, ginger-haired boy with a mild stutter was annoying his parents by playing Clash and Cocteau Twins records too loud. For Way Out West's other half, Nick Warren, sonic revelation came in the not so subliminal form of John Peel.

"I remember him playing Steinski's 'Lessons One And Two'," says Nick.
"It was the first hip hop record I'd ever heard. I was like, 'What the fuck is this?'. All I knew was I liked it."

Returning from a steamy holiday only to meet the summer and all its bags in the departure lounge is usually a pretty miserable experience. Not this year, though. Drop the needle on way out west's 'The Gift'

and the summer seems to

last forever. . .

WHO COULD POSSIBLY HAVE PREDICTED THAT, TWO DECADES ON, THE SEVENTIES hippy child and the provincial Oxfordshire kid would wind up working together? And not only that, but by fusing their diverse backgrounds, they'd become one of the UK's most gifted (geddit?) house outfits, producing tracks like "Ajare", "Domination" and, of course, "The Gift". Tracks with a lingering appeal, tracks which last long after the final lights have spluttered out on the dancefloor.

It certainly seems a long way from Jody's b-boy days. Aged 15, he cut his teeth on vinyl with his kid brother on the mic as The Tru Funk Possee. Sounds cheesy? Well, talent manifests itself in mysterious ways and the brothers found

themselves at the UK Rap Championship finals. Not bad for two kids whose voices had barely broken. Beat-centric Bristolians Smith & Mighty were quick to get on their case. "Break The Beat" followed on S&M's Three Stripe label, Jody got his first taste of exposure and, to this day, the track sits proudly in Nick Warren's all-time dance Top 10.

"'Break The Beat' gave me the groundwork for making and chopping beats, and understanding how breakbeats work," explains Jody. "But although hip hop was cool, it wasn't me and it was never really going to be me."

Put another way, maybe Jody's musical antenna had already picked up on something afoot which
was entirely a product of British youth culture. UK techno. Spotting a new and
exciting outlet which seemed far more relevant to a teenage kid, Jody
accelerated his home and formed Sublove with fellow Bristolian, DJ

I was young, my Dad used

to play loads of hippy music.

accelerated his bpms and formed Sublove with fellow Bristolian, DJ

Die (who is now part of Roni Size's Full Cycle stable). As hardcore fever tore up the UK, Sublove performed PAs up and down the country. Jody's sense of intuition was clearly already finely tuned, an intuition which would later help pave the way for

We lived on a commune, so I was tuned, an intuition which would later help pave the way for Way Out West. But first...

exposed to weird shit right

from the beginning"

1992. THINK SL2, HUMAN RESOURCE, RAVE, HOODED TOPS and Vicks. This time, Ecstacy was the drug and getting out of it was the game. Universe had just put on their first party, with all of their artists squashed under the canvas of one marquee.

The headlining act, Easy Groove, had dropped out at the 11th hour, and it was Jody and Die who replaced him, spinning crack techno tunes and early jungle to the lightstick-wielding crowd.

"It was just wicked!" Jody enthuses. "We took the prime slot and it was like full-on hardcore. At that time, this was the music to be into. You only realise what those scenes were about when you start to look back. I mean, clothes shops in Bristol must have sold thousands of hooded tops. Having said that, though, I never wore what you were supposed to wear."

Not even a pair of white gloves?

"Nevaaaaaah!"

Nick had meanwhile abandoned the musically-challenged backwaters of Oxfordshire and, following a brief spell as a gamekeeper, had gravitated to Bristol. Back then, there were no Creams or Goldens and Nick's first DJ outing was a Thursday night slot at his local boozer.

It was a gig where the student crowd would grab an earful of anything from early house and rap to reggae and even Barry White. Consequently, in 1988, Nick was right in tune with the Balearie vibe and, like Jody, he was instinctively beating to the pulse of the times.

Which leads us to Vision, Bristol's very first acid house hoedown. On an unexpected week night (Wednesdays) at an unlikely venue (Ritzy's), Vision

Way. Out West

had all the right elements to catapult it into that nebulous territory of cult status.

With DJs like Carl Cox, Fabio and Li'l Louie Vega guesting in the main room, Nick took charge of the back area, carving sonic landscapes from Carly Simon's blissed-out vocals through to The Woodentops, from the stoned heights of Happy Mondays into Finitribe's

One of the regular punters on those nights was Massive Attack's Grant. Coming along to hear Nick's narcotic sets, the two struck up a friendship. Not only did this lead to a DJ partnership which culminated in a support slot on Massive Attack's US tour, it also opened up another avenue for Nick to explore. Grant introduced him to the arcane mysteries of reggae and its lo-fi dub cousin, Studio One. To the demon weed, too.

"Grant turned me on to King Tubby and The Mad Professor, so I've been exposed to those ideas too," muses Nick. "But that's the beauty of Bristol, All the music you can think of, from indie to hip hop, can be heard in this city at the same time and all of those influences are taken in. I think smoking draw can also open your mind to the rhythms."

Nick and Jody first met while the former was working behind the counter at Bristol's main hip hop shop, Sidetracks. At the time, Jody was working on a vocal house track with, erm, a student rugby player. Nick told Jody that it might be better if the two of them teamed up instead... Enter Way Out West.

SO NOW WE'VE NICK AND JODY. There's Nick, the one-time punk now in his mid-thirties, casually dressed in Mambo jeans and flipflops, and dipping into a packet of chocolate cookies which he somehow manages to smear all over his face. There's Jody, a 22year-old, pony-tailed tech-boho, a guy who could easily give Rob Playford or Photek a run for their money in the studio boffin stakes. Smartly togged up in felt pinstriped trousers and a sleek black T-shirt, just the way current club chic demands, he tucks into a plate of spag boll, trying to squeeze in his comments and his opinions between large mouthfuls.

Jody says he'd really like Tribal Gathering to be a three-day occasion next year, his two main complaints being that this year's Tribal wasn't long enough or loud enough. While Nick, given his eclectic background, can't think of anything worse than three days of nothing but repetitive beats.

"I am slightly averse to what Paul Shurey said about Tribal being the next stage after Glastonbury," he considers. "Of course I love dance music, obviously I do, but if I was going to a festival, then I'd like to hear all sorts of different music over the weekend."

Strangely, however, it's this age and generation gap which bonds Nick and Jody so strongly. Theirs is a complementary rather than distracting business relationship.

They work together in Jody's attic flat at the top of a rambling to it" Victorian house built on one of Bristol's seven hills. If you look out of the window, you can see the patchwork roofs of the city mapped out below. Inside, the airy studio leads to Jody's lounge, which is draped in ethnic wall hangings. A red and blue Way Out West graffiti tag, designed by one of Jody's mates, throws yet more colours into the room.

"If I'd played 'The

Gift' in my bedroom when

I was 15 or 16, my mum

would probably have

wanted to sing along

"Yeah, you have really opened my eyes to bands like New Order and Joy Division," Jody confesses to Nick.

"The age gap works because it means there's no ego clash," responds Nick. "If we were the same age, we'd probably be far more competitive with each other."

Spending most days up here in the studio, Jody meticulously applies himself to filtering basslines, while Nick plunders Glass and Eno soundtracks, and obscure Bulgarian vocals, searching for that perfect sample. It could take a day or a week, but they are in no rush. And although they'd be the first to deny it, there's definitely something in the Bristol air encouraging a mellow approach. It's this chill factor which ensures that Way Out West's lovingly lingering approach to their work. Jody puts it another way.

"I know it sounds like a cliché but, when it works, it's like a magic thing. You have got to relax and enjoy it, otherwise it won't happen. We don't work to deadlines. If the record company says it's got to be ready for Tuesday and it's not, well, they'll have to wait.

And while house music has been tagged as "the new throwaway pop", Way Out West's sound manages to transcend disposability. A distillation of Nick and Jody's very diverse backgrounds, the dark odyssey of "Domination", complete with that JFK sample, and the duo's orchestrated remixes of Freakpower's "New Direction" are certain to still be rotating on a lot of people's turntables for years and years to come.

"We're spunky hard house!" exclaims Nick.

"Spunky?!" splutters Jody.

Well, you can't win 'em all.

1996. THINK TECH-STEP, NU BRIT HOUSE, HOOCH, ADIDAS TRAINERS (STILL) AND SONY Playstations. Skunk has evolved into the eternal drug of choice and, while the alternative is rapidly being absorbed into the mainstream, the underground remains innovative. And the clubs? Vibing off of the likes of Billy Nasty, Jody whips the eager crowd down at The Lakota into a tech-lather, as his Friday night residency keeps going from

strength to strength. However, it's Cream which continues to call the shots. Booking a plethora of big name jocks from Jeremy Healy and Jon Pleased Wimmin to Dave Clarke, those Chemical Brothers and LTJ Bukem, it makes sense that Nick's eclectic tastes should earn him a regular spot at the UK's über-club. Following on from his Balearic

days at Vision and then later on at Venus in Nottingham, Nick knows how to tap into the crowd's psyche and tweak it where it counts.

The last Cream night I played was so great," he beams. "Paul Oakenfold and I were DJing out in the back room and, by about 10.30, the place was already going off. That's the good thing about 2am finishes. It means the place always warms up a lot quicker. It also helps to improve the social aspect of going clubbing, because people move on to house parties at the end of the night, where they talk about the club and socialise more.

"I really love Cream. I think it is a brilliant club. Unfortunately, it's a very British thing to knock something when it gets popular. But nobody goes to Cream to hear Robert Miles or Kadoc. They're not what the club is about anymore." Which is the statement behind Cream's (if not low

key, then certainly understated) second album, where Nick's mix nudges between those of Paul Oakenfold and James Lavelle. Kicking in with the affirmative Munsterland's "I Like That Sound" before then moving into the moody terrain of Deepsky's "In My Mind", the selection shows Nick at his absolute finest, as he creates a crisp, hard house-scape fit for total dancefloor consumption.

But the stand-out, the cut everyone was talking about as soon the album came out, the one which gives you the same feeling as that trembling kiss with your first ever boy/girlfriend... Of course, you know by now. Way Out West's "The Gift".

FROM CREAM AND GOLDEN IN THE NORTH OF ENGLAND TO THE BALEARIC HACIENDAS of Amnesia and Ku in Ibiza, the glittering breaks of "The Gift" have scattered across the dancefloors and the dreamy piano samples have reached their fairytale tip-top notes all summer long. "The moon and the stars are the gifts you gove," sings Joanna Law, while legions of clubbers blubbered into their silk shirts.

The original hip hop version of "The Gift" marched into the Top 10 of 1991 alongside The KLF and Tricky Disco. Five years on, with the track now available as Way Out West's new single, Joanna Law's vocal samples continue to betray an ethereal timelessness.

Attached to Nick Warren and Jody Wisternoff's little-short-of-epic production, "The Gift" is a culmination of their diverse histories. It's about their deep appreciation of music from every genre. Of where it comes from and, more importantly, where it's going.

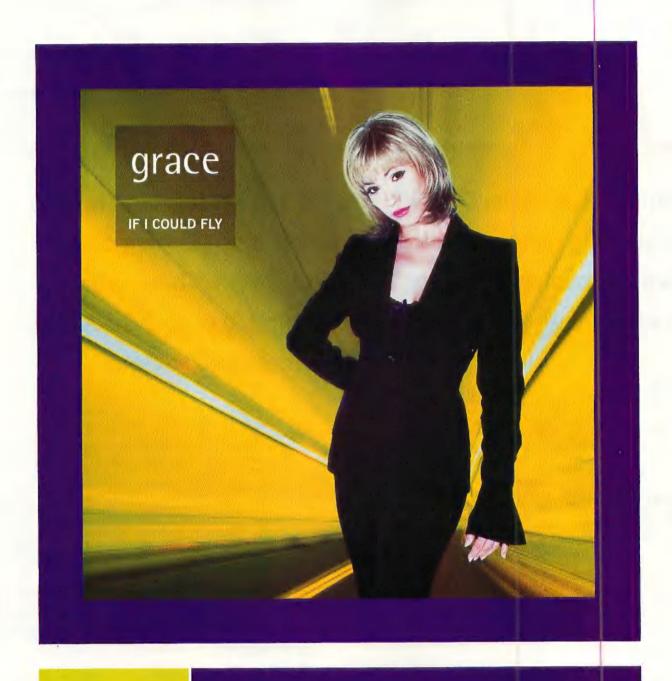
And that's how Way Out West's sound has crossed over from the house clubs to not only mainstream daytime radio but also to underground jazz nighteries such as John "Dope On Plastic" Stapleton's Bristol-based The Cooker.

"It has a lot to do with attitude," grins Nick. "If I'd played 'The Gift' in my bedroom when I was 15 or 16, my mum would probably have wanted to sing along to it.

Yeah, it's music for your mum!" quips Jody.

He may only be joking, but Way Out West's increasingly universal appeal means that, in a way, he's almost right...

'The Gift' is out now on deConstruction





grace IF I COULD FLY

THE DEBUT ALBUM. FEATURES NOT OVER YET, SKIN ON SKIN, ORANGE, I WANT TO LIVE AND IF I COULD FLY. CD • MC • LP PRODUCED BY PAUL OAKENFOLD AND STEVE OSBORNE



Terrence Parker

words Tim Barr pictures Marty Perez

the Aller Same

House music from Detroit? You betcha. Under a whole host of pseudonyms, including the mighty disco-cutting Seven Grand Housing Authority, TERRENCE PARKER has scythed a path through the seemingly impenetrable wall of the Motor City's techno stranglehold

THE FLIGHT, TWO FRESH-FACED COLLEGE KIDS are swapping notes about America's spiralling crime rate. They scare each other with stories about areas where even the police have given up hope. They talk about friends and relatives who have sold up and moved out of the cities to escape the rising tide of guns and violence. They talk about New Orleans, Washington DC and, of course, Detroit.

"Detroit is the worst," they both agree.

TERRENCE PARKER
Tragedies Of A Plastic Soul Junkie
Studio K7, Germany

FROM the clattering guitars of "Pure Disco" to the utterly wired and deeply trippy "Your Love", Terrence Parker's long-awaited debut album throws some pretty neat curves around the upbeat vibes of many of his best-known records. Check out the hypnotic jazz flavouring of "88 Phat Ivory Keys" or the off-the-wall funk of "Tatina Speaks" and you'll find a weirder and more compelling artist at work. Of course, those big piano workouts are still there (on "Track For OJ Simpson" and

"Emancipation Of My Soul"), but it is the more openended material which really hits the target. After all, you'd expect a Detroit house album to sound a

little bit strange, wouldn't you? A case of a wolf in nightingale's clothing, perhaps...

00000

Elsewhere, waiting at the connecting airport for another gritty-eyeballed flight, some equally clean-cut kids take a different view.

"Detroit is a really great place to hang out, particularly downtown at weekends," one of them reckons. "Yeah, it's something special," insists another. And finally, their friend cracks a wide, lop-sided grin. "I can't wait," he says.

THERE ARE A MILLION CONFLICTING TALES ABOUT THE MOTOR City. Long ago, the tales were about automobiles and sweet soul music, production lines and charm schools. Then, somehow, they were transformed into a monotonous litany of recession and inner city decline. For a brief while, Detroit even sank low enough to pick up the unenviable distinction of being America's "murder capital".

These days, though, things are different. Detroit is a city which is rebuilding itself from the inside out. As a recent missive from the north shore explains, "Contrary to popular belief, crack cocaine isn't the drug of choice here. When you can get your hands

on it, hope is the drug of choice."

This is the kind of sentiment which Terrence Parker understands only too well. In the past, he's been robbed and shot at, had knives poked in his chest and guns put to his head. But despite it all, there is a determined streak of optimism in the music he makes.

You can hear it deep in the wide-screen spirituality of his Seven Grand Housing

Authority's "The Question". You can hear it in the thermo-nuclear disco of "I Wanna Get Cha", a track he recorded under his Jovan Blade guise. You can hear it when he's behind the "V

turntables, snap-shifting from Anita Ward's "Ring My Bell" into one of the tracks on his new "Tragedies Of A

Plastic Soul Junkie" album for Berlin's Studio K7 label. And you can hear in it his voice as we take the long drive up Gratiot Avenue from downtown Detroit to the east side of Seven Mile Road, close to where he grew up.

"It would be easy for me to make negative music," reflects Terrence. "I could take all the negative energy which has come my way and let it all flow into my music. But that's not what I'm about. I want my music to make me happy."

Maybe it's just incidental, but Terrence Parker's music also makes other people happy. Packed dancefloors push up close to the edge, arms waving ecstatically in time to the blissed-out strings and the piano-fuelled groove of "I Wanna Go Higher". Eyes light up in record shops as soon as his Intangible releases hit the racks. And people are quickly sucked back into the whirlpool when one of his Disco Revisited tracks drops a smart-bomb in an otherwise sleepy set.

"For me, it's a circular thing," he explains. "If I put positive vibes out, I'll get positive vibes back."

SOME OF YOU MAY BE SURPRISED TO LEARN THAT, ALTHOUGH TERRENCE
Parker is from Detroit, the music which he makes is not techno. It's
house music. House music with an added, indefinable, Motor
City edge. Tough sounds wrapped up in deceptively sweet
piano lines and relentlessly insistent vocals.

could take all the
negative energy which has
come my way and let it all
flow into my music. But
that's not what I'm

passion for the likes of Grandmaster Flash, Whodini and Run DMC. From there, he started to explore the Detroit "progressive" scene during the mid-Eighties, when records such as D-Train's "You're The One For Me" were being mixed up with Alexander Robotnik, Sharon Redd and the embryonic beginnings of what we now know as house and techno."

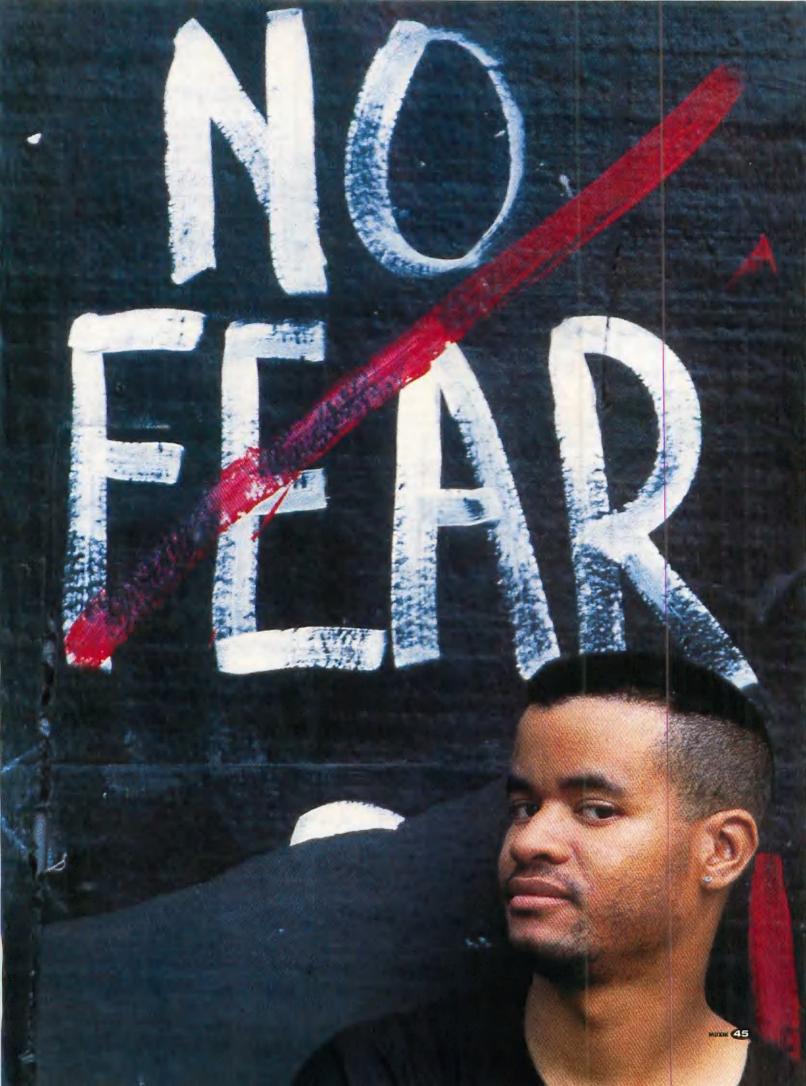
In the beginning, Terrence was a hip hop DJ with a

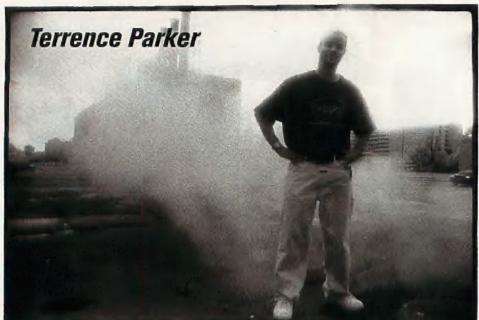
Ill "I was listening to local guys like Duane 'In The Mix'
Bradley, Tink Thomas and Gary Romalis," notes Terrence.
"I was a bit too young to get into The Downstairs Pub back
in those days, but a friend of mine used to sneak me in so I could

hear Ken Collier play. I can even remember the track which did it for me. 'Funk You Up' by Jesse Saunders. When I first heard it, I knew I was going to be playing house music and not hip hop. To this day, that's one of my favourite records."

In 1988, Terrence teamed up with Marc Kinchen and Lou Robinson as Separate Minds. The group took one of their early recordings, "We Need Somebody", to Cliff Thomas at Buy Rite Music and Cliff financed an independent release of the track. It did well enough for Terrence to decide to pursue a production career.

"We made a lot of plans together as a group," he explains. "Then Marc signed a solo deal and it changed everything. After that, I went through a dry spell which lasted up until I hooked up with Lawrence and Lenny Burden at 430 West. They took a chance and released my first solo record when nobody else was interested."





That release was the "TP1 EP", the first in a series of well-received solo records which Terrence made for the 430 West label before moving across to Kevin Saunderson's KMS

A BEGINNER'S GUIDE TO THE MULTIPLE PERSONALITIES OF MR PARKER Terrence Parker doesn't just make tracks under his

own name. That would make things far too easy. Instead, he releases records under names ranging from the obvious (TP) to the bizarre (Lenny Gait's Melody Band). Here are some favourites...

Seven Grand Housing Authority

"The name developed several years ago, when I got together with seven of my friends who were also DJs. Each one of us had a unique style, from the way we worked the turntables to the music we played, and the name just seemed to fit what we were doing at the time. In the end, I used it for records such as 'Soul Beats #1' and 'I Wanna Go Higher' on Serious Grooves, because the feeling of those cuts suited what we were trying to do as a collective."

Disciples Of Jovan Blade

"One of my friends came up with this. He said that it described the people who were into my music. It was a kind of similar thing to Seven Grand Housing Authority. The name first appeared on the Take Me Away' record for 430 West, and it was then later shortened to just Jovan Blade for tracks like 'Blow Your Whistle' and 'Shantè'."

Minimum Wage Brothers

"I was watching a movie one night when one of the characters mentioned this and it just stuck in my head. It seemed to encapsulate that whole idea of people who do a lot of hard work for nothing, or close to nothing, and feel their efforts don't get any recognition. But then somewhere down the line, it shows and someone acknowledges you or what you've done. I used the name for the 'Broke As Hell EP' on Intangible, for obvious reasons.

Lest we forget... Madd Phlavor ('Make It Better' on KMS), Disco Revisited (the 'Fish Tail EP' on Serious Grooves and the 'Crab Leas EP' on Intangible), Lost Articles ('Get Some' on Transfusion/KMS)

imprint with "Hold On". By now, his work rate was nothing short of dizzy. So much so that, at one point, his British outlet, Network, were able to release no less than three Terrence Parker projects in the same week.

At around this time, he also set up his own label, Intangible, and watched while "The Question", a cut which he released under his Seven Grand Housing Authority guise, soon became a permanent fixture on most club playlists. In addition to this, he still managed to find enough time to provide a truly exceptional mix for one of the compilations in the Serious Grooves series.

Terrence says that many every single ounce of the tracks he came up with during this period of myself into each piece of intense activity were made on equipment he of music I make. That way. borrowed from his pal Chris Shivers. Terrence what ends up on the vinyl also recalls how he and Claude Young recorded is my energy and my the six cuts for the pair's Younger Than Park release in a single night. He smiles as he talks about stepping over the keyboards and cables strewn all over their makeshift front room studio, "just cranking out music from three in the afternoon until eight the next morning".

Terrence's prolific approach to recording forced him to take on a bewildering variety of aliases for his releases, from the epic (Seven Grand Housing Authority) to the arch-descriptive (Disco Revisited) to the sentimental (to mark the birth of his daughter, Tatiana, he issued the "Diaper Bag EP" under the name of Tia's Daddy).

But there have also been times when it has seemed like the sheer

volume of names and projects has diluted the focus of Terrence's career as a producer. He has seen Marc Kinchen, his one-time partner, clamber up the ladder of success. He's watched contemporaries such as Kenny Larkin (who he went to school with) consolidate an enviable reputation. With his own progress often stalled behind the momentum of higher-profile acts, even his assured positivism appeared threatened after the suicide of his close friend Brian Coleman.

"Brian was a truly awesome talent," says Terrence. "But things weren't happening quickly enough for him and his music. After he died, I couldn't do anything for ages. I've been through a lot of stuff myself, not simply physical dangers, but also situations

where I feel I've been used by people or my music has been wrongly exploited. I've gone from one extreme to another. But Brian's suicide was by far the most disturbing thing I've ever experienced."

ON A HAPPIER NOTE, KENNY Dixon's "Emotional Content" last year charted totally fresh territory for Terrence Parker's Intangible imprint and, along with Seven Grand's delightful

"Love's Got Me High", raised the label's profile to the point where Terrence has now set up a couple of new offshoots, Makin' Madd and Makin' Phat. These days, Intangible focuses exclusively on what he describes as "Classic big vocal productions". It's all part of a move to put the sweet, soul-tinged sounds of Terrence and his crew back on the centre stage, which is just where he believes it belongs.

For Terrence, one of the most essential elements in this strategy is his current deal with Studio K7 and, in particular, his recent debut album, the tellingly titled "Tragedies Of A Plastic Soul Junkie". The record is an exercise in romantic optimism backed up with fat-ass b-lines and slinky beats. It displays the kind of soulful emotions which characterised his home city's musical output in the days when The Detroit Emeralds and The Detroit Spinners occupied the dance charts.

"I put every single ounce of myself into each piece of music I make," notes Terrence. "That

way, what ends up on the vinyl is my energy and my soul. I'm not interested in doing anything without any real content. If

somebody does that, they are cheating all the people who buy their records. I'd say that they're cheating themselves, too.

Overall, "Tragedies Of A Plastic Soul Junkie" neatly flirts with the kind of house music Marshall Jefferson may have made if he had come from the Motor City. Deep and spiritual. Packed with big strokes and grand pianos.

Imagine "Someday" or "Move Your Body" or "Let's Get Busy" pressed up against the future and laced with a bitter-sweet, abstract edge and you'll have some idea of what to expect from material such as "Track For OJ Simpson (The Acquittal)" and "House Ghost".

Initial reports suggest the album will finally provide Terrence Parker with the sort of recognition his music more than deserves.

And then?

soul"

"I put

"If I can make a difference, that will be the greatest reward of all," he concludes. "I've been through a lot to put this record out, but if I can do something which makes life just a little brighter for someone else, then I will feel I've made a difference.

TERRENCE PARKER ON KEN COLLIER

Until his death earlier this year, Ken Collier was one of Detroit's most compelling DJs. Ken's career spanned getting on for 20 years, from his roots in underground disco to his pioneering support of house music. Many of the stories about him are based around the inspired sets he played during the series of residencies he held at venues like The Downstairs Pub, Todds and, perhaps most notably. Heaven on Detroit's West Seven Mile Road. Many of the Motor City's most celebrated talents cite Ken as an important influence on both their DJing and on their music production.

Terrence Parker is no exception. "Ken Collier was like a mentor to me," he notes. "I would watch him play and be totally amazed by what I heard. The coolest thing about Ken was you never knew where he was going to come from on any given night. He could go in any direction and it would still be amazing. One night, he might start by playing laid-back cuts and build it from there. Another night, he'd just come out with hard stuff. He played everything and he made it all seem special.

"I first got into DJing after I had heard Grandmaster Flash play and I learnt lots from him, like the mechanics of mixing and being able to do different tricks with records to make them a bit more exciting. But it was Ken Collier who showed me the best way to manipulate and control a club. He showed me there was an art to playing records which went way beyond anything which I had ever imagined. A lot of DJs believe all they have to do is match beats. There's more to it than that. A lot more. Ken Collier looked upon DJing as a deeply powerful and deeply emotional artform, and he demonstrated that every time he played."

TP's 'Tribute To Ken Collier' is available on Intangible

"It's not an issue of making a lot of money or becoming a big star. I just want to keep putting out music and see some good come out of it."

Tragedies Of A Plastic Soul Junkie' is out now on Studio K7, Germany

Communiqué*2

Madagascar - Madagascar

Frenzied funk: It's a percussive thing from Dansa. Mixes to make you sweat from Scott & Ken, Danny Taurus, DIY, Madagascar and Xen Mantra.

Do Me Right - Inner City

Hallelujah: The biggest fun you can get legally. Classic Inner City. Mixes by Serial Diva, Lisa Marie Experience, Urban Sound Gallery (aka Chez 'N' Trent), Xen Mantra and Stacey Pullen. Limited Edition 12" exclusively contains Kevin's latest techno epic "Swingin". From the amazing new album "Hiatus".

Day By Day - Andrew Pearce

High in a penthouse suite: The song that rocked the Six6 party after the Muzik awards and caused (ahem) serious damage. A major new voice mixes it with Chez 'N' Trent, Kevin Saunderson, Splice Of Life, Allister Whitehead / Tom Frederikse. Deep.

Communiqué - Singles & Signals

Communique - Singles & Signals

Packaging as nifty as an SX200: 2 x cd, 2 x mc, Limited edition vinyl sampler. Do Me Right: Inner City, All Funked Up '96: Mother, Madagascar, Madagascar, Happiness; Surreal, On And On: Beverlei Brown, Clean It Up: The Twister, Day By Day: Andrew Pearce, Into Your Heart: 6 By Six, Gonna Take Time: The Trinity, Forces: Essr'ay, Strings Of Life: The 10th Planet, Ahnonghay: Inner City, Game One: Infiniti, Spiritual Vibe: The Formula, Feel The Fire: Naomi Daniel, Eon: Fade II Black, Brooklyn A Train: Houztown, TSOP: Johnny Vicious vs MFSB, Merciless: The Groove Corporation, Hold On: Terrence Parker*, Wonders of Wishing: Urban Culture*. (*vinyl only).

Mother - Wattamanu

Futuristic retro and horny house from Lee & Jools. Fred Wesley blows up and The Strikers do the disco. Funked up mangled beats with loads of attitude. LP out soon. Album taken from the live shows.

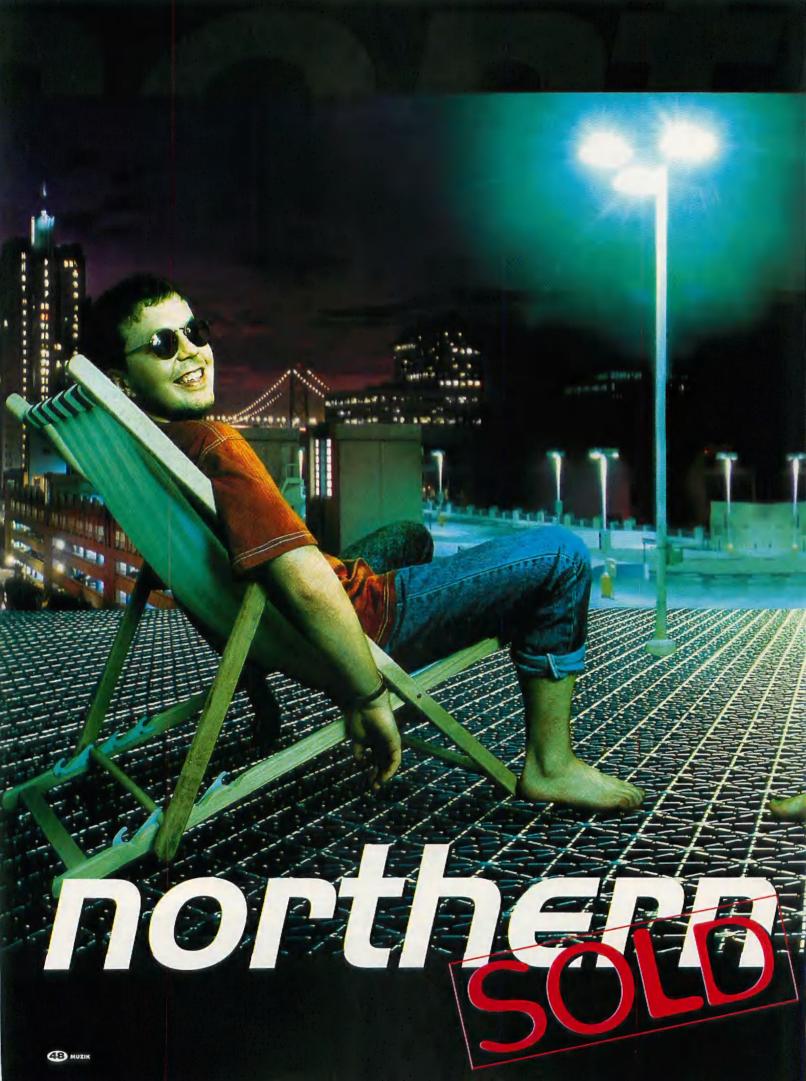
Coming Soon

Singles: Poppers '96 - Poppers, Bells of New York (Remix) - Slo Moshun. LPs: Faces and Phrases - Kevin Saunderson / KMS Retrospective, Hiatus - Inner City, Renaissance 4.

Six6 ששליגולינים ס

not just a number





Sasha & John Digweed



"You need some eye-drops," says Digweed. "I need a fucking crowbar, mate," replies Sasha, lifting his sunglasses to reveal the extent of the damage...



SPECILLO

Two names guaranteed to cause queues round the block. And if the American leg of the pair's Northern Exposure tour is anything to go by, expect nothing less than double

the road in Britain at the end of the month

trouble when they hit

THE LOST WEEKEND PART ONE

IT WASN'T MEAN TO BE LIKETHIS. OKAY, THERE ARE WORSE THINGS IN LIFE THAN SITTING in a hotel room in downtown San Francisco, sloshing back a glass of whisky in the company of two of the UK's leading DJs. But you don't need to be a psychic to recognise the thick fug of bad vibes hanging in the air like a cheap air freshener.

John Digweed, his droopy eyelids hidden behind round-rimmed glasses, is slumped in his chair. He chuckles, his guttural drawl speaking volumes. You can tell he's gutted. He's still philosophical about it, though.

Sasha, on the other hand, wears the expression of a man who has been stripped of his dreams. Earlier on, members of his travelling entourage had warned us he was close to tears. It doesn't look anything like that bad, no tantrums or emotional outpourings, just this righteous anger tinged with desperation.

"I need to play," he murmurs like a junkie in need of a fix.

At which point in the proceedings, some explanation may well be required. And it will probably also help to introduce some of the bit-part players who make up this Californian lost weekend.

The stars, of course, are Sasha and Digweed, purveyors of great tunes and even greater atmospherics. Members of that select band who have the ability to make music sound like a wave breaking into perfect shape.

But there are others. Heralding the best British clubland has to offer, Carl Cox started off what LTJ Bukem hopes to continue with a blissful Sunday afternoon set outside San Francisco's imposing Civic Hall. In between, Sasha and Digweed are scheduled to play at the city's biggest dance music event for years, supported by BT's first live performance in America and a cavalcade of home-grown DJing talent.

All 5,000 tickets for Dance Nation have sold out well in advance. The licence is sorted and the expectation is immense. This, quite rightly, is what we're here for.

But it is never that simple. Even when the city has just voted in a new mayor, a man widely regarded as being one of the most enlightened members of his profession, things don't necessarily go according to plan. Particularly if the police have just cordoned off every street within six blocks of the venue.

The show is off and no official reason is given. But then why do you need to bother with an official reason when you pack a pistol and a night-stick?

"Fuck," says Sasha, despairingly.

"What are we going to do, then?" asks Digweed.

The phone rings. The news that Sasha and Digweed are short of a booking is obviously not confined to room 734 of The Renoir. A gap in the bill at San Fran's 10.15 Club has suddenly appeared from nowhere.

"I do really need to play," continues Sasha, defiantly. "We'll go down there with our record boxes and make the final decision after we've checked it out."

Digweed ponders for a moment, then leans his hat back. Another of his famous guffaws rebounds off the walls. After the furniture is put back in place, the pros and cons are considered.

Sasha & John Digweed

"You tell us what

different story"

we're worth, then. The

promoters are making money

and so are the venues. If we

The Dance Nation promoters are planning to reschedule their event for the next night, so do Sasha and Digweed hang-fire on a promise or choose the more immediate option? A collective scratching of heads ensues. Digweed is in favour of getting an early night in the hope of a second bite tomorrow. Sasha plainly isn't.

"I tell you what," resolves Digweed. "I'll get my head down for a bit and see how I feel later. You can start without me. Okay?"

And with that, Sasha is out the door, record boxes in hand.

A man on a mission, if ever there was one.

THE ODD COUPLE

LET'S MOMENTARILY PAUSE AND CONSIDER JUST HOW THIS AMIABLE GEEZER FROM Hastings and his nomadic mate from north Wales ended up in this whole predicament. Although both made their names playing up north, Sasha at Shelley's and John Digweed at Renaissance, they come from very different backgrounds.

Inspired by the soul and funk which was touted by jocks like Robbie Vincent, Digweed bought his first decks when he was 13.

"I must have been the only guy in Hastings who dreamed of having a pair of Technics," he reminisces. "I saved up for them for ages and they cost me about £400, which was an absolute fortune to me. I went up to London to buy them, but nobody seemed to have more than one deck in stock at a time. The assistants kept on saying, 'What do you want to have two for?

"After that, I did college parties and birthday parties all around Hastings. I played everything from New Order, The Smiths and The Cult to dance and hip hop. Deciding to set up his own nights rather than being forced to depend on unsympathetic promoters and unfamiliar crowds, Digweed brought the likes of Carl Cox, Andrew Weatherall and Darren Emerson down to the

"Even when it wasn't going well, I never once thought about packing it in," he stresses. "There was nothing else I ever wanted to do.'

By this time, Alexander Coe, better known as Sasha, had already made a name for himself in and around Manchester. How he ended up here is quite a different story to Digweed's. Brought up in sleepy Hawarden in Clwyd, the young Sasha wasn't too bothered about music.

'You read interviews with people saying they were into Prokoviev when they were five, but that wasn't me," he shrugs. "I just followed whatever was going on at the time.'

After a spell in Maidenhead, he won a scholarship to a private school in Epsom. From there, after just a year, he fled to Bangor in north Wales.

"It was a fucking nightmare," he recalls. "There was an entire generation of people who'd grown up together, gone from school to school together, and then there was me, this kid who just didn't belong to any of that."

Not that Bangor offered much more than a sixth-form college and a few mates who were on Sasha's wavelength. So to get away from the drudgery, he'd disappear to Manchester, where he found the purpose and direction which had previously evaded him.

"It was The Hacienda, pure and simple," he remarks. "That place was my temple of worship for two years. As soon as I saw all those smiley T-shirts and bandannas, that was it for me.'

He ended up moving to Manchester, where he began messing about with a pair of decks, first and foremost as an enthusiastic punter, but eventually doing the odd night around the city. From then on, he was completely hooked.

THE LOST WEEKEND PART TWO - FROM DESPAIR TO... WHERE?

ALL OF WHICH GOES PART OF THE WAY TOWARDS EXPLAINING SASHA'S desperate need to get out there and play in front of an unfamiliar crowd on a Saturday night in a foreign city.

Less than two hours after the hotel scene, one of the UK's biggest names sets up his cases on the concrete floor of the 10.15, checks out the Technics mounted on a pair of breeze blocks and clocks the crowd. There's no booth and there are no bouncers. Just 400 punters and him, in the thick of the action.

For a jock whose name alone is sufficient to guarantee queues around the blocks of most clubs in Britain, something like this is an opportunity to test their skills on an even playing field, to prove to themselves they have still got what it takes to rock a party. This is Oasis at Chelmsford's Army & Navy Club, Alan Shearer in a Sunday League side, Bobby De Niro in a community workshop play.

And Sasha isn't about to let it pass him by.

Six hours later, dawn has come and long gone, breakfast is no longer being served at the diner down the road and the local news stand is fast running out of Sunday papers. But Sasha is still going strong.

By this time, the hardcore punters still in attendance at the 10.15 are tuned in to every last tweak, each subtle shift in mood and tempo. It's one of those rare nights when every preconception is blown away, off with the morning breeze.

And just when it seems as though it could go on for ever, events draw to a hasty close, everybody is turfed out to greet the blistering sun and the man himself disappears in the opposite direction to his hotel room. Somebody has apparently mentioned something about a party.

Oh dear.

IT'S GRIM DOWN SOUTH

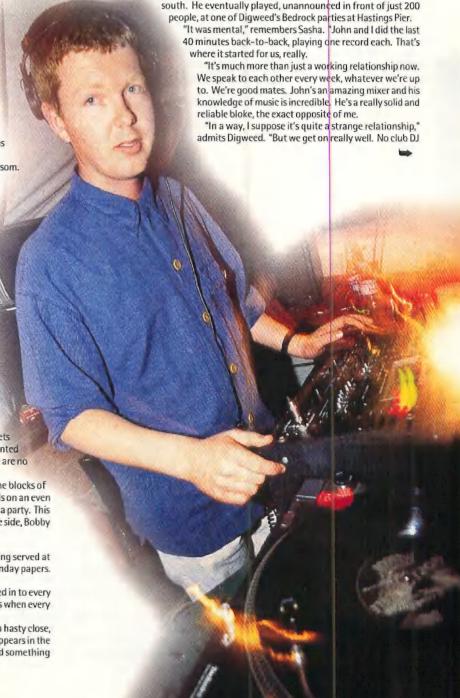
IT'S LUCKY JOHN DIGWEED ISN'T THE KIND OF MAN TO HARBOUR A Grudge. After all, he had good reason to dismiss this Sasha bloke as a jerk, particularly when he failed to show for one of his nights in Hastings in 1990.

"Everybody knew Sasha never played down south, so I made a special effort to get him to come down, explains Digweed. "I knew he'd love it if he would just give it a try and, surprise surprise, he said that he was up for it. But when I phoned him up on the afternoon of the gig to see when he was arriving, he said, 'I'm not'.'

weren't pulling punters, it "I'd never even played in London at that time, let would be a completely alone some place on the south coast," says Sasha, his defences crumbling. "I suppose I was spoilt because every Friday night at Shelly's was amazing. There wasn't that much incentive to travel for hours on the motorway for something which might not be as good.

"I had Paul Oakenfold booked on the same night and he cancelled as well," continues Digweed. "The bill was Sasha, Oakenfold and Digweed. The whole club was rammed and all they had was me."

It took another three years to persuade the errant DJ to journey south. He eventually played, unannounced in front of just 200





Sasha & John Digweed

has ever been such a recognisable figure as Sasha and I think he's done well to handle it. But above all else, he can do the job. He likes playing in clubs where everyone's up for it. He really feeds off the crowd."

It takes a very special chemistry for two people to work seamlessly with each other on

Exposure nights. And it's this chemistry which makes 1,500 people go bonkers at Heaven in London on a Monday night, with a further 500 queuing diligently outside. Few clubbing experiences can match the sight. The same goes for Kelly's in Port Rush, where the massive perspex wall in front of the DJ booth was recently shattered under the sheer weight of clubbers trying to shake hands, embrace and touch the hems of their heroes' garments.

THE LOST WEEKEND PART THREE -**PARK LIFE**

THE MID-AFTERNOON SUNLIGHT SEARS THROUGH THE NET curtains like a laser beam. The alarm clock kicks into life and the phone rings

"Hi," says a voice. "It's John. Erm, listen, you haven't seen Sasha have you?"

Didn't he mention something about a party? Or was that just a dream?

"Oh, right," replies the voice. "It's just that we're swapping hotels so we need to track him down. Meet me in the foyer

And so the great search begins. Panic has yet to set in, but the glint in Sasha's eye when he left the 10.15 suggested he may be some time. Even though there's a gig to play tonight and a plane to Mexico to catch at dawn tomorrow.

"Ha-ha-ha-ha," explodes Digweed with characteristic mirth. "This is a bit of a laugh, innit!"

He produces a piece of paper from his back pocket with an address hastily scribbled on it. We dive into the nearest cab and head out of town.

On the way, Digweed talks about how his search for a base to work from has led him to get involved in a new club close to The Zap on Brighton's seafront. When it's launched next spring, it will be the culmination of 10 years hard labour.

So will Brighton become his own little Sound Factory?

"Well, there's no point in owning a club you don't want to play at, is there?" he smiles with self-mocking modesty.

Fifteen minutes later, we arrive at our destination. We ring the bell, but there's no answer. We check the address. Check the bell works. Bang on the door. Ring the bell again. Check the address again. Nothing. A guy working on his motorbike in the street checks the scenario and tells us he saw a gang of people heading downtown in a fleet of cabs.

"A-ha!" exclaims Digweed. "They'll be off to see Bukem."

So off we go again. Then, just when the search seems like it might never end, a mirage appears in the shadow of the imposing Civic Hall. Can that really be Bukem on the decks and Conrad pacing through the 300-strong crowd of blissed-out clubbers, most of them still rocking after last night's activities? And isn't that Sasha in the throng, beaming the kind of guilty smile which would melt a mother's heart?

"You need some eye-drops," says Digweed.

"I need a fucking crowbar, mate," replies Sasha, lifting his sunglasses to reveal the extent of the damage.

"It's much more than just a working relationship. We speak to each other every week, whatever we're up to. We're good mates"

POLITICS & MONEY

NORTHERN EXPOSURE IS JUST AS MUCH A STATEMENT about the way clubland is going as it is a good night out. There's a definite air that Sasha and Digweed are not happy if they're not in complete control.

"I've noticed a gradual change," observes Sasha. "A lot of people going to clubs these days are hearing a lot of really good, underground music. Ten years ago, these people would have been down at The Hippodrome and now they're going to a superclub. Promoters are putting on great DJs, but I don't think the music always connects.

"I've died on my feet a couple of times recently. There was this one big night when I played for the last two hours and it just didn't happen. So I suggested John and I come back and do the whole night. But the crowd still didn't respond. It just made me realise that people want anthem after anthem.'

While Sasha and Digweed are two of the most intuitive spinners around, their Northern Exposure night started off as a calculated risk. An indulgence, even.

"If you get a crowd at your club on a Monday night, it's because they're into the music," asserts Sasha. "Whereas a Saturday crowd will see something in a magazine and turn up expecting to be entertained. In the end, you have to turn your back on the money."

Their imminent "Northern Exposure" album is also an eyebrow-raising alternative to the norm. It's not so much an up-to-the-minute mix as one solid body of work, moulded together in their inimitable style.

"It's a listening thing, not just a club thing," offers Digweed. "It will hopefully sit there building a six or eight hour set the way that Sasha and Digweed do with their Northern i on a few coffee-tables and bring out a few classic cuts people may not have appreciated

in the past.

Still, having teamed up with Ministry Of Sound to promote the album with a huge tour, Sasha is well aware of the battle to avoid being just another night on the circuit.

"It'll be hard," he admits with refreshing honesty. "People may think it's weird that we've teamed up with the Ministry, but they were on the ball and were ready to stick their necks out for us."

If there's been a slight whiff of controversy over Sasha and Digweed teaming up with an organisation they would seem to have very little in common with, rumours of large sums of cash changing hands has again raised the ugly debate about whether DJs are really worth the money they're paid.

"You tell us what we're worth, then," challenges Digweed. "Most of the clubs we play at are rammed, the promoters are making money and so are the venues. If we weren't pulling punters, it would be a completely different story."

"The whole thing is stupid," huffs Sasha. "When I stopped playing out for a couple of months in order to set my studio up, my price suddenly went up. It was as if I was holding out on them or something!"

As far as Sasha and Digweed are concerned, it's a matter of artistic conscience. What else would make them spin sets of anything up to six hours at a time when they could be in and out and off to the next club within a couple of hours?

humiliating experience." John Digweed

Sasha

"I flew over to Italy to play at this massive party which started early in the morning and carried on all day and night. I have never seen so many beautiful women in my life. It was incredible. Anyway, I was scheduled to go on at about seven o'clock, but within 15 seconds of my first track, there were police crawling all over the place. All the way to Italy for 15 seconds. Ha-ha-ha!

NIGHTMARES WITH WAX

"My worst ever gig was at the Sound Factory in

like a complete fucking twat. I'd built myself up

at the prospect. On the night, I was supposed to

play for four hours. But after just an hour, these

two big guys came in the DJ booth and told me

into the booth and he wouldn't even catch my

eye, let alone say anything to me.

to leave because Junior had arrived. He walked

"As soon as he started playing, these banks of

amplifiers which had been turned off while I was

allowed to leave my records in the booth, I had to

on suddenly kicked into life. And I wasn't even

take them into the club with me. It was a really

New York with Junior Vasquez. He treated me

to do this gig, so I was completely over-excited

"Early on, there were loads of occasions when I turned up for a gig to find myself being moved from a decent slot in the main room to playing to seven people in the basement. And then there are the problems you get when you put on your own nights and have peoeple like Sasha let you down at the 11th hour!

"One of the worst things about turning up at a club instead of doing your own night is that the DJ on before you will try to impress the crowd by playing all the big tunes and whipping people into a frenzy. I really enjoy that.

THE LOST WEEKEND PART FOUR – *THE BURN*

NOW WE'VE MANAGED TO FIND HIM, ALL WE HAVE TO DO IS force Sasha to have some kip, get him behind the turntables at tonight's scaled-down version of the Dance Nation event at the 10.15, then persuade him to have some more shut-eye before getting him to the airport. Simple.

With the first bit of the jigsaw in place, Digweed fields calls from the Dance Nation promoter. He's less than happy about a rival benefitting from his misfortune by having Sasha play for six hours. He is also concerned Sasha's socialising might prevent him from turning up tonight.

Digweed is sympathetic and polite. Not once does he seem to despair, lose patience or merely stress the fact that, "He's not a bad DJ either, pal".

Nevertheless, Digweed approaches the decks a few hours later while his sidekick is still tucked up, snoring his heart out. He knows that, when his set is over, he'll have to face a promoter on the verge of tossing

himself over the side of San Francisco's Golden Gate Bridge.

Under those circumstance, it's amazing he manages to work up any kind of fervour at all. But Digweed makes the most of the opportunity to show the subtle skills which have cast him as the dependable if often under-rated part of the team. He varies the sounds from the rougher end of garage to full-on trance workouts without the slightest hint of a hammy string break or a cheesy piano flourish.

When it's all over, he sits chewing anxiously on his lip as he dissects the performance. By his own standards, this was by no means one of the greats, but then the situation was

The party retire knowing full well there's more chance of Ross Perot becoming the next president of America than Sasha turning up to end the proceedings with a neat flourish. Digweed says his goodbyes and heads back to the hotel, where he orders a wake-up call and tries to get his head down.

We should have known better. As John Digweed zips through the rush-hour traffic to the airport, another yellow San Francisco cab crosses his path and pulls up at the door of the 10.15. Out pops Sasha, bright as a button and ready to rock again.

"Sorry, mate, I lost it a bit back there," he tells the promoter. "I enjoyed playing so much last night, I just didn't want it to stop."

Forgive him?

How could you do anything else?

'Northern Exposure' is released on Ministry Of Sound on September 30. The Northern Exposure tour is as follows: Huddersfield University (September 27), Otmoor Park Big Love (28), Glasgow Arches (29), London Ministry Of Sound (30), Newcastle Shindig (October 3), Cardiff Hip'po (4), Birmingham Que Club (5), Exeter University (10), Brighton Babelicious (14), Manchester Hacienda (17), Newcastle-Under-Lyme Time & Space (18), Birmingham Decadance (23), Sheffield University (25), Liverpool Cream (26), Bolton Temple (30), Coventry Eclipse (31), Middlesborough Empire (November 1), Leeds Corn Exchange (2)

change Mour life



change the GAME

San Francisco Hip Hop

words Will Ashon

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DE Constant

It's come from the East and it's come from the West. But if you know hip hop, then the noises which are going

to matter are those being made by the crews from the SAN FRANCISCO BAY AREA. Just watch this space...

"IGAIN ALL OF MY INSPIRATION FROM TRUE innovation, not from the shit which is coming around for the millionth time."

DJ Shadow is talking about his music, but he could easily be talking about the endless column inches he's had in the UK.

This month sees the appearance of DJ Shadow's first album, "Endtroducing...", on Mo' Wax. The record is a broad-ranging and expressionistic mix of beats, scratches and samples which quickly flits from mellow soul to thrash-punk drums with no hesitation. Yet it will probably be viewed as part of two fairly

narrow debates here in Britain. Firstly, are Mo' Wax still the pack leaders or are they old news? Secondly, has the trip hop phenomenon still got legs?

Neither of which tell you a lot about Shadow. You could even be forgiven for forgetting he is American.

This man's predominantly wordless hip hop sound-suites have invited many tags and been pigeonholed more than most pigeons. But one way of looking at his music has tended to be overlooked. On "Entropy", his debut

San Mateo

PEANUT BUTTER WOLF

Originally coming to people's attention for his stunning track on "Return Of The DJ", Peanut Butter Wolf has since brought out a series of excellent and highly individual EPs. From his Southpaw release, "Step On Our Egos?!" (featuring six different sets of Bay Area MCs), to his recent instrumental "Lunar Props EP" for 2Kool in London, PB combines razor-sharp scratches with cool, slightly abstract sounds and large beats.

With his own label, Stones Throw, now up and running, he's hoping to bring through

other members of his crew, like the excellent Fanatick. PB is also planning to release some of the material he made with Charizma, his old rhyming pal who was shot and killed back in 1993. All this and an album for the British All Good label,

plus a full European tour in the pipeline.

HARIZMA

Peanut





isington

Hoffman

Treasure BAY BRIDGE

chore St. Rec. Area

n

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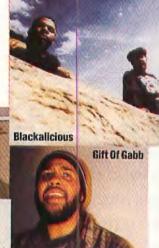
SOLESIDES

Shadow is only the very start when it comes to talking about the cool Solesides Records.

Blackalicious are the second big name. Their excellent "Melodica" EP also had an outing on Mo' Wax, showcasing Chief X-Cel's jazzfunked production and Gift Of Gabb's vocal gymnastics. This man can jump octaves like horny salmon jump rivers. Gift Of Gabb can also be heard laying it out on the Blue Note remix project, "New Groove", while X-Cel is said to be working on material with spoken word legends, The Watts Prophets.

More recently, we've had new tracks from Lateef, displaying a more direct and bruising style of rap, and creating one of the oddest and most striking hip hop records of the year with the excellent "Latyrx". And last but by no means least in the crew comes Lyrix Born (formerly Asia Born). This guy's styling has to be the nuttiest of the lot and his forthcoming single, "Burnt Pride", is a small triumph of post-pub rock 'n' rumblefunk hip hop. Just listen to those drum fills.





VARIOUS BLENDS

WAINING

Oakland-based but from all round the Bay, Various Blends' first vinyl release, "The Dopess", was dope indeed. A perfect combination of laid-back 'n' funky vibrations, swinging drums and great lyrics, all delivered in cross-rhythmic bursts vaguely reminiscent of Godfather Don, which is high praise indeed.

In addition to the group's musical endeavours, the Blends' rapper, Eb F The Rasta Cue Tip, produces his own 'zine, writes for "The Vinyl Exchange" (a local newsletter for DJs and vinyl junkies) and also runs the show vinylwise down at Amoeba, a music store in Berkeley.

MYSTIK JOURNEYMEN

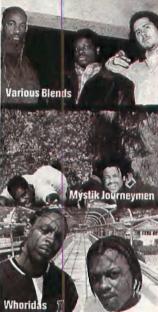
Hip hop hobos, the Mystiks appear to spend more time in Europe and Japan than in Oakland. This is all thanks to their hectic, improvised tour schedule, which involves getting on a plane, going somewhere, playing as many shows as they possibly can and moving on. Ambassadors for the Bay Area DIY ethic, they also produce a magazine ("Unsigned And Hella Broke") and have set up a website (http://www.hmw.com/Mystik_Journeymen/). In between, they have released and sold a string of tapes, plus a fantastic vinyl cut, "4001 – The Final Legacy", which shows off their free-wheeling style something lovely.

THE WHORIDAS

The Whoridas are the very latest group to emerge out of Hobo Junction, the Oakland boys whose main man is Saafir (The Whoridas, incidentally, feature Saafir's younger brother, King Saan). Assiduous local street tape-sellers, their reward came with the appearance of "Shot Callin' And Big Ballin'" on the Southpaw label. The Whoridas' brand of cryptic post-gangsta blew up on LA breakfast radio and Delicious Vinyl came in with a deal.

Oakland

BEF



AUTOMATOR

Petrann Sec

SAN LEANDRO

The man responsible for the sound on "Dr Octagon", a production fanatic, a slave to Mantronik and, according to Zen of Solesides, "the king of food". After years of time-serving, things are about to go ballistic for Automator. His single, "A Better Tomorrow" (featuring Kool Keith), is out on Ubiquity (an SF assjazz label) and there's an album to follow, as well as rumours of more for Mo' Wax. His sound is always different and experimental, while his beats crack and boom like thunder. Your eardrums will be bleedin' bleeding.

INVISIBLE SCRATCH PICKLES/ ROCK STEADY DJS

A loose association of sonic supermen (Q-Bert, Mixmaster Mike, Shortkut, Apollo, Disk, Flare and Tomkat) who have a completely ridiculous quantity of national and international DMC titles between them, plus just about any other DJ battle title you'd care to mention. In fact, such was the success of Q-Bert, Mixmaster Mike and Apollo that

the DMC organisers had to "retire" them from their competitions.

However, perhaps more important than their titles is the sheer inventiveness, creativity and all-out insane brilliance of their playing. It's no coincidence that Q-Bert has turned up as part of the fab Dr Octagon crew, been fêted by none other than Bill Laswell (both live and on the "Altered Beats" album) and helped out Peanut Butter Wolf on his recent remix of Big Kwam's "I Don't Give A Whut" 12-inch for Blindside. Credits for the others in the crew include MCA (of the Beasties), Souls Of Mischief, Saafir, Branford Marsalis and Ras Kass.

But for the real deal, track down the "Shiggerfragger" mix tapes, cassettes of live shows which will leave you gasping. And watch out for the album, provisionally titled "The Invisible Scratch Pickles Versus The Clams Of Death".





San Francisco Hip Hop

release on the American Solesides label, the record begins with the words, "Presenting to you, the Bay Area's very own, the dynamic, the soulful, DJ Shadow".

THE BAY AREA IS THE REGION AROUND SAN FRANCISCO AND OAKLAND. IN HIP HOP circles, it is best known for names like Too \$hort, E-40 and The Luniz, It does, however, have another deep and strong tradition. An underground committed to the founding, progressive principles of hip hop music, a community producing independent records and tapes which are literally sold on street corners, but are now snaking their way out across the world.

All of a sudden, people are starting to describe the Bay Area as a place to watch. Despite some of the

"The cool

thing about the Bay is

we're all hip hop bastards.

from New York, so that has

never been an issue"

dross currently emanating out of New

York and Los Angeles, hip hop is not dead at all. In fact, if you're willing to look elsewhere and search out the relevant vinyl, you'll find it's

still growing and developing. "Hip hop is underground, but Everbody knows hip hop came it's really large here," notes Eb F, a member of Oakland's Various Blends crew. "There are about 30 groups gigging on a regular basis between San José and the East Bay". Looking at it from this perspective, DJ

Shadow is simply the most overground manifestation of a major underground phenomenon.

"The Bay Area is my adopted hip hop home," explains Shadow, otherwise known as Josh Davis. "I live in a sleepy college town about an hour or so from the Bay Bridge. It's an intellectual movers-and-shakers kind of yuppie place called Davis. But my main link to the Bay were the radio stations. There was a San Francisco AM station which was really urban for AM. It was where I first heard records like 'Planet Rock' and 'The Message'.'

His other formative experiences include being taken to Fisherman's Wharf, a popular tourist spot in San Fran. It was here he used to watch the break-dancers and listen to what they were playing on their ghetto-blasters.

"I can remember hearing 'Calling On The Dream Team' by the LA Dream Team coming out of this box and going, 'Damn! Hell!'. That was also the first place I heard 'Roxanne, Roxanne'. We were in McDonalds. Oh my God, when I heard that. Those beats...

By 1990, Shadow's love of the sounds and culture of hip hop had led to his own show on San Francisco's KMEL radio station and, with the help of a group of friends and likeminds, the formation of Solesides Records. A move which meant they no longer had to worry about trends or whether they'd get signed.

"The cool thing about the Bay is we're all hip hop bastards," says Shadow. "Everybody knows hip hop came from New York, so that has never been an issue. But when I'd buy vinyl with my allowance, I would have Knights Of The Turntables and Uncle Jam's Army from LA, a group out of Miami, one out of Houston and another out of Philadelphia. It was all accepted as hip hop and there was never a regional dispute. Only the East Coast people stayed in New York and never knew hip hop was being made in other places. As a result, I think the West Coast scene probably takes a broader view and is less retentive about what this music really means.

So how does the Bay Area differ from Los Angeles?

"I feel like both New York and LA have way too much baggage. They're too inwardly inbred and don't look to see what else is out there. The other advantage the Bay Area has is that we're not used to getting props, we're used to being overlooked. We're not used to expecting anything, we're used to struggling and not having a rep. There are so many groups in the Bay and none of them care about where they strike or who knows they're there. They're just doing their thing."

UP IN THE HILLS BEHIND SAN FRANCISCO, BENEATH A HUGE, SPACE-AGE MICROWAVE ariel, sits an ordinary house containing an extraordinary studio. The Glue Factory is the pride and joy of Dan "Automator" Nakamura and is so named because, when he moved in, the whole place reeked of glue.

The Glue Factory is where Shadow recorded much of the "Endtroducing. . . " album. Where all of Solesides' output makes it onto tape. Where Peanut Butter Wolf cut the material which has established his growing reputation in Britain. Where The Bomb's "Return Of The DJ" compilation was mastered. The Glue Factory is also where Kool Keith and Q-Bert put down their rhymes and scratches over Automator's tunes to create Dr Octagon's widely acclaimed eponymous album.

The studio itself is a box into which only two people can fit at once. It's packed to the loosely sound-proofed walls with the equipment Automator has built up over his many moons in the hip hop business.

"Automator is one of those people who has been doing stuff for years," explains Dave Paul, the editor of the highly-respected magazine, "The Bomb". "He keeps it totally on the downlow and does work here and there as he pleases. People still don't really know about him and his mad beats."

However, Automator has been far less on the downlow since the Dr Octagon project blew up and today he's only too happy to get together with Zen from Solesides Records

and assess what makes the Bay's underground pound.

"There is definitely an independent attitude out here," ventures Automator, "Unlike LA or New York, where there are lots of labels and you can shop around for a deal, here you have got to make your own thing. Generally speaking, it allows people to be more creatively free."

The same point is later raised by Peanut Butter Wolf.

"In a lot of ways, it's been something of a blessing in disguise," he says. "We are really fortunate not to have the opportunities! If that makes any sense..

"All of the Bay Area guys who have made it made tracks on an independent level before they got themselves a major deal," notes Zen. "Too \$hort influenced a lot of people to go independent, particularly business-wise. Paris released an indie record. So did Digital

Underground. In fact, I even remember when MC Hammer was selling records out of the trunk of his car. The people who blew up out here, the people who are now considered as big hip hop heroes, they all first started off by doing independent stuff."

IF, ON A TUESDAY EVENING, YOU find yourself near the Tenderloin, San Fran's most notorious district, head for Club Deco. As you enter, you will see a little bar and a pool table, and you will hear the sound

Walk across the dancefloor, past the DJ booth, and there's a small set of rickety stairs. If you can climb down them without cracking your head open on the low ceiling, you'll find a little room with a sofa, a couple of tables and some chairs. At one of the tables, a group of graff-buffs will probably be scribbling in their sketchbooks. But everybody else will be looking to the corner where, behind the Technics, the DJ is cutting it up.

"It's like back in the jazz days, when people like Thelonious Monk were playing small clubs," explains Q-Bert, one of the three resident DJs at Deco. "That's the kind of flavour we get down here. It's an underground practice spot for us to check out if what we do works. It's where we try new tricks.

"The world's best DJs are right here in San Francisco, there's really no question about it," declares Shadow.

But why should that be? Why is it that some of the most innovative deckmen around are gathering at this tiny club every Tuesday night?

'Scratching never died out here," says Dave Paul. "There are even crews who are still breaking. And scratching has been big since the beginning. I think one of the reasons is because of the Asians, Philippinos and Latinos. They've helped keep it alive."

Peanut Butter Wolf, who is himself a regular guest spinner at Club Deco, also points to the relatively small size of the Bay's hip hop scene. He believes this results in a friendly competitiveness and a constant raising of standards.

"That's why they're coming out so bugged over here," he offers.

Q-Bert, meanwhile, applies this philosophy specifically to DJing.

"Every time we do a show, we do something new," he says. "And if you do something new, it just branches off into something else. Everyone goes home and starts practicing that style, then they'll make their own style and so it just keeps growing from there. It's always interesting and never the same."

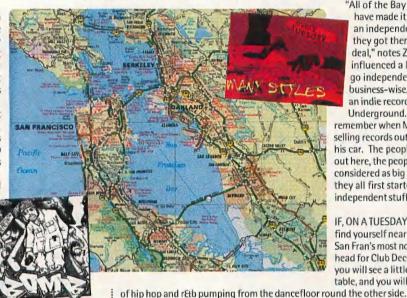
And that could be the motto of the Bay Area underground, a scene built on diversity, innovation and self-sufficiency. While New York and Los Angeles burn, metaphorically speaking that is, in the Bay Area they're rebuilding the United Funky Nation which hip hop was always meant to represent.

"The main thing you get out here is a feeling reminiscent of Sly & The Family Stone," suggests Zen. "Sly's whole theme was diversity and that's also so true of the Bay scene. You have all kinds of different sounds going on and that's what's dope about this place. Everybody's going in different directions at the same time.

SHADOW SEEMS TO FEEL THE SAME WAY. ALTHOUGH HE PUTS IT VERY DIFFERENTLY, showing the pride and defiance of a scene which will never collectively sip the Moet.

"Right now, hip hop is the most conservative and unexciting form of music. It's like seeing your mother dissolve into alcoholism. After a while, you feel the only way it can change is through tough love. That's why Automator made the illest record of the year. And I guess it's also why innovation and experimentation are key issues for people like me. We couldn't care less whether someone like Biggie Smalls thinks it's slamming. We only care if it's slamming to us."

DJ Shadow's 'Endtroducing...' is out now on Mo' Wax. Charizma & Peanut Butter Wolf's 'My World Premiere' is out now on Stones Throw, USA. Latif's 'The Quickening' and Lyrix Born's 'Burnt Pride' follow soon on Solesides, USA



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- deep-house

graham gold

rich in paradise - back to my roots

dee patten

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blast

- crazy man

slo moshum

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- bells of new york

* tester - dont stop

- new atlantic

the plastic jam - made in 2 minutes

- closer to our dreams

- club mix

crystal clear

- this love

- just come 2 vocal

sister bliss

bbe

- 7 days and 1 week

montana

way out west

yeke yeke

· mory kante

sabres of paradise - smokebelch II

joey beltram

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friends of matthew is there anybody

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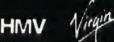
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Holiday Clubbing

mind the empty bottles of Stella washing off the beach. Never mind that "the beach" is actually volcanic rock covered with a job lot of sand robbed from a building site. Never mind the thousands of duty-free fag ends floating around in waterside pools. There's no marine life left here at all. It died of liver failure and lung cancer long ago. There is a very peculiar smell, though. It's probably the Franco era sewage system.

Caroline, however, holds a totally different view of it all.

"I came to this wonderful place for the first time three years ago," notes the one-time waitress. "And as soon as I went back to Britian, I got into a really dark depression. I was in tears for two days. It was really terrible. I missed it so much that I had to get a flight straight back here."

"Ibiza has always had a mysterious appeal for me," declares Amy. "Four years ago, when I was 15, a friend's brother came over here to work and I heard all these stories about naked girls walking on the beach shouting, "Hash for cash!". I really didn't think places like this existed.

"When we first arrived, I thought it was mad. I had never even been on holiday without my parents before, so you can just imagine..."

WITH DARKNESS ENVELOPING THE still busy beach, we are invited back

"Before

I came out here.

my boyfriend told me

that it was either him or

Ibiza. It was a very

easy choice"

to the girls' apartment. Along the way, we run across a buzzy and bare-chested Josh Wink. He's here for the fresh air and to dive off cliffs into the sea. Suitably humbled by endless tales of his healthy lifestyle, we make our excuses and duck into a bar for a swift one. Then it's out, past Charlie Chester and his entourage, into a neighbouring block of flats and up five flights of stairs.

A different mix tape blares from every landing. A group of Welsh lads already obviously off their tits wave a packet of Rizlas in our direction. We don't stop. We're weighed down by the bottles of Spanish beer we've picked up in a dodgy off-licence round the corner. It's to keep our interview subjects talking.

Inside the flat, are six or seven girls. They bitch at each other incessantly. The talk is of which clubs to go to tonight and what clothes to wear, of which clubs they went to last night and what clothes they wore. Their accents range from deepest Essex to plummiest Kensington. Either way, the language is ripe.

The plummy one points to a "Cunt Box" by the window. She says that it wasn't a word in her vocabulary before she came to the island. Now, along with the others, she is obliged to pay 20 pesetas every time she uses it. The box is full, she boasts with a coming-of-age pride. And it's only been there since the previous evening.

But something tells us that using naughty words is the least of their worries. There's the plastic washing-up bowl, for starters. It has been sellotaped over a hole in the wall to stop the rat who lives there running around the lounge where three of the girls have to sleep. Not that the rat is bothered. It just runs around inside of the walls and in the bowl itself. In true Johnny Morris fashion, the bowl is see-through, thus presenting an unparalleled appreciation of Balearic rodent life.

Precisely why a rat would want to visit this apartment is, however, open to debate. The floor is strewn with cigarette butts, flyers and tatty copies of "The

sun". Disgarded clothes lie everywhere and dishes are piled in the sink. The fridge is bare apart from our booze, three bottles of perfume and a couple of eye-liner crayons. The cupboard contains curry powder and spaghetti.

Away to the left, the bathroom boasts a bidet which doubles as a washbasin, a wall of empty tampon boxes and a leaking toilet. There's no loo paper and the door hangs off its hinges. In the solitary bedroom, there are no bedclothes and the window looks out on a concrete-scarred wasteland. This is the infamous Badlands, where acid-crazed tourists crash out in the bushes and lose their independent of the consequence of the design of the consequence of the consequence

minds. Or so we're told. "This flat costs us about £200 a week," explains Emma. "What do

you think? The toilet paper? Oh, we nick that from the bars. Things are really expensive, so we've sorted out the cheap places. We buy our toiletries at the 100 peseta shop up the road. We spend hours in there. There is a food shop there, too. We don't eat in the West End because the food's shit. You have to be careful because there's some dodgy stuff out here. We usually just go for beans on toast."

All this talk of food makes everybody hungry. Ten minutes later, after a quick trip to the grub shop, dinner is served. Pasta covered in uncooked sauce straight out of the jar, white bread, margarine and a bottle of vodka. Anything to stop us thinking about the rat.

AT ONE O'CLOCK IN THE MORNING, WE'RE IN THE WEST END. AT LAST. IT HAS TAKEN THE girls three and a half hours to get ready to go out.

The strip is packed. Fat birds with white legs clatter around in turquoise stilettos as they try to get away from balding blokes wearing Newcastle United shirts. Scantily-clad babes

wave flyers in our faces, telling us how their respective club/bar is the best on the island. Unsurprisingly, they are told to "Fuck off, love" by a group of Scousers who disappear into "The Londoner – The Best Roast Dinners In Ibiza" for a half a shandy. It's good clean fun, though. After all, a decent fight is only a bar stool away.

Emma, Amy and Caroline are not impressed. They don't want beer and they don't want

bars. We offer Es Paradis.

We gain entry with a litre of vodka disguised as a bottle of mineral water, which is just as well because the drinks prices are frightening. Emma skanks a German guy for a lager with a little smile and a peck on the cheek, and he spends the next couple of minutes circling like a vulture. She eventually tells him to piss off. He just takes it as a compliment.

"Before I came out here, my boyfriend told me that it was either him or Ibiza," she offers by way of explanation. "It was a very easy choice. Most men bore me and Spanish men are the worst of them all. They're constantly trying to put their hands up your skirt. When I'm dancing, I get them staring at me all the time and I hate that. It's horrible."

"We love the DJs, though," add Caroline and Amy in unison.

"They're our heroes, especially Tall Paul, Alex P, Brandon Block and Daniele Davoli," expands Caroline. "Tall Paul came back to our flat once. No, we didn't sleep with him, but there are some girls who will. Like the girl at the Manumission party who shoved a bottle of champagne up her crotch and popped the cork into the crowd. She must have been a professional entertainer. In a way, that's the trouble with Ibiza. Nothing shocks you in the end."



ES PARADIS IS A DISAPPOINTMENT. IF YOU HAD PAID THE FULL £30 ENTRY FEE, YOU'D BE tempted to mug the doorman on the way out.

"It's miles better at Manumission," says Caroline. "I love the atmosphere and the people there. Everyone's smiling and you get these mad Spanish trannies in huge platforms. You could go there in a see-through bikini and nobody would look twice."

"It's mad," agrees Emma. "I once dressed up as a rabbit and gave out sweets to everyone. Another time, I dressed up as Benny Hill and ended up sitting in a paddling pool for hours. You can do whatever you want in Ibiza. That's what I like best about it."

"The only thing you have to be careful of is the Guardia Civil," adds Amy on a more sober note. "They're lenient when they want to be, but they can be just as quick to stitch you up for nothing. If they find somebody with 10 pills on them, they might let them off or they might decide to send them down for a few years. It's a lottery."

SOMEONE GREAT ONCE SAID THAT THE BEST PART OF A HOLIDAY WAS RETURNING HOME and appreciating it in the light of new experiences. Putting your day-to-day life in order through a process of quiet contemplation. Someone else reckoned that true travel is only possible in the mind, not by visiting far-off countries.

Both sentiments seem relevant to a generation of pleasure-seeking clubbers who have been everywhere and are going nowhere. For many, it seems as though travel has become little more than a cheap fix, a temporary escape for cosseted lotus eaters who, in another age, would have happily settled for a pint of gin or a cheap hooker.

In short, it's a cop-out, a pipe-dream.

"You've probably got a point," admits Caroline. "I do think Ibiza has had its day. It's not really busy any more and they have started playing drum 'n' bass down at Mambo. You go down the West End and the only people there are the ones giving out flyers. As for Britain, well, you can lose it badly when you get back home, but I want to sort my life out. I want to go to college and find myself a decent job when I leave. I want to do media studies and become a music journalist."

"I'm not so sure," ponders Amy. "I'm sick of getting Ibiza flu, but I love it out here. I keep delaying my flight back to Luton. My mum thinks I'll be coming home next weekend, but she's sadly mistaken."

The last coherent word of the night falls to Emma, who grows mildly thoughtful before disappearing into the dawn light.

"You can lose sight of reality here," she notes. "The last time I went home, I couldn't talk to anyone for ages. I lost it. If you spend a long time in this place, it changes you beyond recognition. My mum probably won't let me get through the door when I go back. That's why I'll be flying straight to Goa. Ever been there? I've heard it's wicked..."

doc martin

Unlock your mind



Doe Martin is rait over the piece. With residences on both codes at tivilo in New York and Metropolis in Los Angeles and more than the property purest appears not. If the UK is at libization Ministry of Sound and Back to Basics, his has more frequent flyer miles than the space shuttle across if you haven't bear out. Here is your chanse to sample a taste of the legendary brew his mixes. Distilled down from his legendary adjust thoursets, it is a hyperotic blend of hard and soft, deep and soullut straight up and uppy tracks solved to take you up, down and up again. Unlack Your March



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Tuesday 3rd September Amnesia, Ibiza. Carl Cox, Les Ryder, Mr C, Josh Wink.

Thursday 26th September Ultimate Bass, London. Carl Cox, Paul Bleasdale, Jim Masters.

Saturday 28th September Rave City, Germany. Carl Cox, Les Ryder.

Tuesday 1st October Askelon, Israel. Carl Cox, Les Ryder, Trevor Rockliffe.

Wednesday 2nd October Öberhausen, Germany. Carl Cox, Les Ryder, Trevor Rockliffe.

Friday 4th October The Arches, Sheffield. Carl Cox, Les Ryder, Eric Powell, Trevor Rockliffe.

Saturday 5th October Lisbon, Portugal. Cari Cox, Les Ryder, DJ Skull, Eric Powell, Craig Walsh. Friday 11th October Cardiff University. Carl Cox, Les Ryder, Trevor Rockliffe, Jim Masters.

Saturday 12th October Scream, Plymouth. Carl Cox, Les Ryder, Daz Saund, Eric Powell.

Friday 18th October The Pod, Dublin. Carl Cox, Paul Bleasdale, Darren Emmerson, Les Ryder.

Saturday 19th October Cream, Liverpool. Carl Cox, Nick Warren, Les Ryder.

Thursday 24th October Rex, Paris. Carl Cox, Laurent Garnier.

Saturday 26th October The Arches, Glasgow. Carl Cox, Paul Bleasdale, Darren Emmerson, Nick Warren, K-klass.

Monday 28th October Sutra, Bristol. Carl Cox, Paul Bleasdale, Charlie Hall, Les Ryder.

Wednesday 30th October Newcastle University. Carl Cox, Les Ryder, Nick Warren, Colin Dale.

Friday 1st November
The Academy, Bournemouth.
Carl Cox, Les Ryder, Darren Emmerson,
Eric Powell.

Saturday 2nd November Que Club, Birmingham. Carl Cox, Les Ryder, Darren Emmerson, Nick Warren.

Friday 8th November Warwick University, Coventry. Carl Cox, Les Ryder, Gayle San, Trevor Rockliffe.

Saturday 9th November Essence, Nottingham. Carl Cox, Paul Bleasdale, Nick Warren, Les Ryder, Eric Powell.

For further details about the Ultimate Cream Tour call 0151 708 9979





MUZIK











BBE's 'Seven Days And One Week' is forcing the reluctant EMMANUEL TOP, the French lord of dark trance, into the limelight. Hit the switch and catch him while you can

Shadow Man of trance. He is the 25-year-old French guy who has taken the melodia and mellifluousness of trance and brutally shoved it into a dark underworld where a never-ending spin-out trip is just around the next corner.

A world of extreme trance terror, a world as bleak as the most distant black hole, a world as dark and murky as the outermost reaches of Hades. The instant trance toppings and the trippy cliches of old-school Euro and standard Goa are definitely not for this man.

The full 16 minutes of Top's new "Spherique" single. on which radioactive 303 lines pulsate like some alien frequency over brooding, knife-edged, rolling hi-hats, is terrifyingly good. Once immersed, forever scarified, the track is the sonic equivalent of spending a night in Amityville on some seriously bad acid. "Spherique" is smothering to the point of claustrophobia.

BUT IT'S NOT JUST TOP'S MUSIC WHICH LURKS IN THE shadows, lingering with intent. The man himself rarely

gives interviews and refuses point-blank to be photographed. He hates clubbing, he doesn't share boys' nights out with Garnier or Daft Punk, and he talks of his love of Joe Cocker, Bob Marley and Elton John. A French Mad Mike Banks, perhaps?

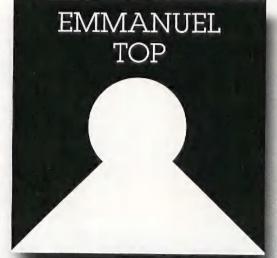
"I don't like to speak about the past," he proffers, deflecting all probing into his early days as a producer. "What I am interested in is the future."

Rumour has it Top was involved in the New Beat sound. All he will say is, rather vaguely, "No publicity, no advertisement for my old label. I have many problems with this.

As far as he is concerned, life began in 1993 with Attack, a label dedicated to his own searing, acidic trance productions. Dip into his back catalogue and you will uncover moments of devastating minimalism. Epic, 10-minute plus workouts such as "Radio" and "Stress" turbo-thrusting you into a cosmic, tranced-out galaxy where silence drifts on for days and fierce electronic frequencies sting for light years.

"Asteroid", his forthcoming album for NovaMute, is in a similar vein. A dangerously simple, single-track intensity, the bulk of the tunes unfold over what seems like an eternity, allowing for total immersion. And just when you think you're comfortable, the title cut breaks down into near-nothingness and "Replay" pushes the 303 to insane levels of high pitch.

"This is trip music, because I think people trip, maybe sometimes a forbidden picture from my childhood. Life is too sad. But by



----> Spherique <----

listening to music, you can escape. All most people want to do now is escape."

With "Asteroid", the escape is via a chrome chute plummeting down the live wires of a 303.

Electrification is only a heart beat away.

ALL OF WHICH IS SOMETHING OF A CONTRAST TO the production for which you will probably know Top, BBE's "Seven Days And One Week". This year's Ibiza anthem (but don't let that put you off!), BBE is a collaboration with Bruno Sanchioni and Bruno Quartier, two fellow residents of Lille, a city in the north of France.

Over a sharp little trance 4/4, the trio shoot the sweetest of old school synth riffs, almost instantly rendering the melodic overload of Goa indulgent and functionless. No wonder the scramble to sign the track from Top's own Triangle label made most A&R feeding frenzies look like a garden party.

"I love trance music, Jam & Spoon and Energy, for example, but this sort of music is finished," declares Top. "Good trance music is quite rare because for it to work, you must bring together the commercial

people and the underground people.

For Top, this means days on end locked inside a hangar-like studio, a gigantic echo chamber whose infinite reverberation and hollowed emptiness dominates his music. And it's here Top defies convention, society even, by immersing himself in the art of weirdo sampling.

There is this natural reverb in my studio so I sample things like the air conditioning or playing with water in a bath. It's just that I prefer my own sounds."

Until BBE, Top was probably previously best known for his "Lobotomie" single (appropriate title or what?), which found its way into The Chemical Brothers' sets and made everything else look positively geeky. Now he's promising a relaunch of his Attack label ("I want it to be more for your mind, to make you think. It will be mental, but not in a crazy way"), as well as setting up another imprint, Electret, which will offer half electro, half what he describes as "loop music"

Drug music for all the fucked-up children of this electronic

But what about Emmanuel Top's personal drug intake? "I used to smoke joints, but not any more. These days, I try to smoke with my music.

> 'Spherique' is issued on September 23 on NovaMute. Top's 'Asteroid' album follows at the end of October. BBE's 'Seven Days And One Week' has been licensed to Positiva



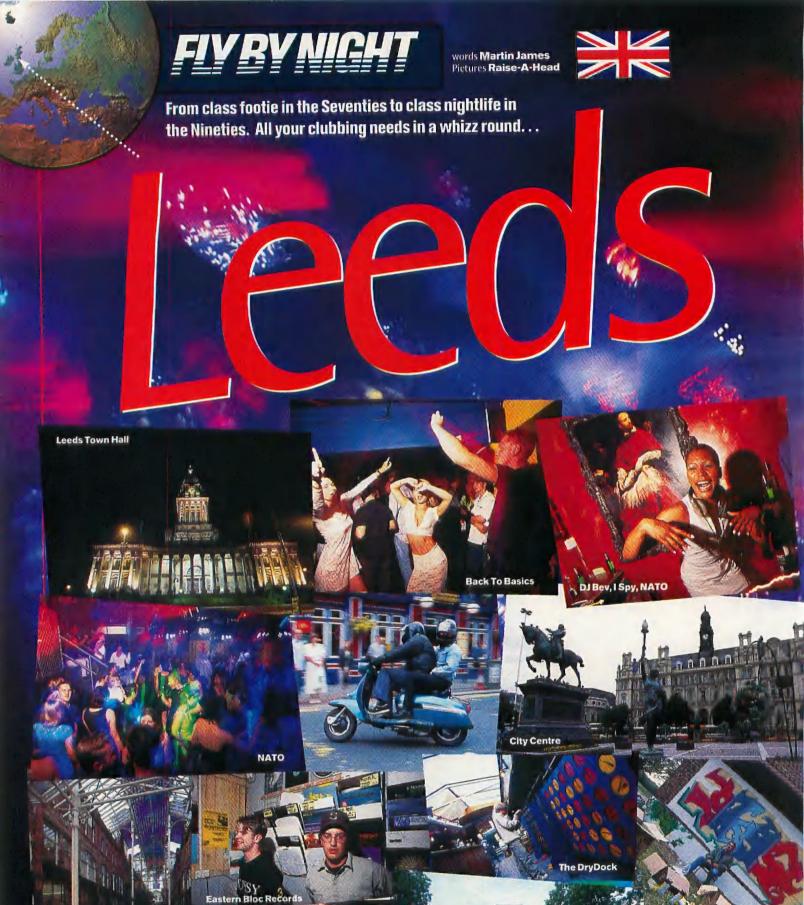
SMOKING

Chief Medica 1 mg Ta



CAUSES CANCER

Officers' Warning
0.1 mg Nicotine



A

Lord G, Steve Raine and Satoshi Tomeil

The Dubtes Fattean

The Dubterranean



But while the rest of the country think Leeds is full of extras from "Emmerdale", the truth is it's stuffed to the gills with clubs, bars and endless shopping malls. And in the fight to reclaim the city from its previously less than exciting image, two perceptions of what constitutes the essence of contemporary Leeds culture have emerged. The first is the official tourist board version, which claims Leeds is a truly cosmopolitan "24-hour city". The second finds clubbers upholding the place as the tre of the UK house underground".

Of course, both versions are equally true. Or equally false. It depends on which angle you're coming from.

DETERMINED TO AVOID THE PRIVIEW OF LEEDS, WE DECIDE TO PICK AT A LOCALIS brain. In our hotel bar, Adi the barman is eager to impart his knowledge of Leeds' club life. He proudly confirms this is indeed house central and that all other forms of dance music are practically nonexistent.

As a result, we decide to head straight for Up Yer Ronson at The Pleasure Rooms. We are immediately faced with a police roadblock manned by officers decked out in riot gear. There's been an incident involving a gang of youths and a few baseball bats, and we seem to have walked in on the aftermath. This kind of violence is not a normal occurrence, we are later assured.

What is normal, however, is Up Yer Ronson's dress code. As we approach the club entrance (which is situated down one of Leeds' numerous shopping areades), the doorman's eyes are fixed on our feet. Northwaves and Vans are apparently not de riqueur. We eventually manage to blag our way in to discover that fluffy bras and fat boys in white silk shirts are.

Having said that, the venue isn't exactly rammed, the lack of students being used as the eatch-all excuse. Indeed, the "summer holiday" becomes the scapegoat for every lacklustre event this weekend.

The Pleasure Rooms is designed like a rabbit warren, with corridors opening out onto the dance floors and bar areas on the three floors. Only two of them are open tonight and the clubbers seem less than excited at the prospect of a Jeremy Healy set. As it turns out, Healy is stuck in Middlesborough and lonight is another of the man's infamous "no show" events.

Up Yer Ronson has also been hit by the launch of I-Spy over at NATO, a new night promoted by Susie from Vague. Although Vague has closed down for the summer, it's rumoured to be reopening at The Warehouse in October. Nothing is confirmed as yet, though, so I-Spy are determined to make the most of it by pushing its "gayfriendly" policy on flyers.

NATO itself is a nightmare of clashing designs. Gothic corridors with fake torches on the walls lead to the foyer, where punters are circled by iron busts of imaginary Egyptian figures. The centrepiece boasts four Nubian slave women standing backto-back in a circle, their arms aloft to hold up lights. It's a striking fixture, but it's been designed by someone with an optimistic understanding of the female form. The figures' erect nipples threaten to take your eye out every time you walk past.

style picture frames, which in turn house projected images from the history of fine art. Thus, Dutch interiors, Gauguins, Mires and whole host of other famous images are subjurned into the chintzy interior.

The piece de resistance is the dentist's chair on the dancefloot. The overall effect is supposed to be trespost -modern. Which means a complete mess to you and me. Still, at least the music makes up for it, D1 Bev's selection of deep and funky hip hop tunes delighting the post-goatee cool crowd.

THE NEXT DAY IS SATURDAY, WHICH BRINGS WITH IT AN OVERWHELMING DESIRE to shop. Luckily, Leeds boasts an excellent array of shops within its many areades. The best known of these is The Corn Exchange, a round, three-tiered construction where you'll find some of the city's cooler clothes outlets alongside the inevitable hippy goth shop offering henna tattoos.

For record buying, you will probably need to comb the city a little more. The most popular vinyl outlet is Eastern Bloe, which features three rooms selling reth and hip hop, techno and house and, finally, drum'n' bass.

Other places worth checking out are Crash, Jumbo and Racks Of Wax. The latter is run by Steve Luigi, a one-time DJ on Leeds' famed Dream FM pirate station. When Dream attempted to obtain a legal licence, they were forced to go legit for a while, resulting in the demise of the station when the licence concerned was awarded to the consortium of businesses acting under the franchised banner of Kiss LM

Steve maintains the loss of Dream FM has affected the city in a negative way. He believes that most people are now only interested in the more commercial records they hear at the better known clubs. He even goes so far as to suggest Leeds lost its right to that "capital of UK house" title over a year ago. What's more, he doesn't see the introduction of Kiss FM in 1997 making much difference.

ON A HAPPIER NOTE, LEEDS IS LITTERED WITH EXCLUENT CALL BARS. IN KELPING with the local panneil's bid to make the city as cosmopolitan as possible, a plethora of trendy bars have recently appeared and a lot of them are ideal pre-club meeting places. The most famous is probably Bar Basics, which opens up onto the Leisure Rooms. Some of the people we spoke to suggested they prefer to go to the bar and not bother with the club, as the former maintains a much friendfier atmosphere.

Closer to the University, The Faversham is a pub which thinks like a club. With a range of DJs covering house, techno and drum 'n' bass, it is a big draw for students and locals alike. Such is The Fay's infamy that the "Hux" TV show was filmed here, with LTI Bukem playing a superb set for the cameras.

Another pre-club haunt is Indie Joze in the Victoria Quarter. When we arrive, it's absolutely packed. It's hard to tell whether this is because of the cale's great choice of food and drink, the "Oz" magazine covers which adorn the walls or the fact that Fiona from "Coronation Street" is sipping coffee close to the entrance. But what is certain is you'll have to wait a long, long time for a seat.

The Art Bar is a slightly less frenzied afternative. Its carefully arranged artifacts 🖚

FLY BY NIGHT

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The Warehouse (Somots Street, Tel: 246-1033).
NATO (Boartiene, Tel: 244-5144).
The Drift (South Univer Street, Morley, Tel: 252-6202).
Club Urmpa (New Briggate, Tel: 242-2224).
Edwards (Memon Street, Tel: 246-9297).

PRE-CLUB BARS

India Joze (Victora Oparter, Tel. 254-0569)
Arts Cale (Cali Lone, Tel. 243-0243)
The Faversham (Synonyfield Mount, Tel. 245-064)
The Brydneck (Woodhouse Lane, 1el. 245-4064)
Cultan Heels (The Arches, Assembly Street, Tol. 234-6116)
The Curryard (Great George Street, Tel. 242-7658)
Tacks (Paokovina Street, Tel. 242-7090)

AFTER HOURS

The Bubberranean (Hyde Park, Tel: 247-0969) Casaloca (for details cell 242-5242) Club Millandum (Byron Street, TBC) Club Mex (Gall Lane)

RECORD SHOPS

Eastern Bloc (Central Road, Tel: 242-7797) Backs of Wax (Call Lane, Tel: 244-9331) Crash (Headrow, Tel: 243-6743) Jumbo (St Johns Centre, Tel: 245-5510)

PLACES TO VIST

The Corn Exchange Loods AFC (Elland Road)

DIALING CODE

Special thanks to Adi the harman

The Corn Exchange

MUZI

and sculptured chairs give it more of a wine bar feel, making it popular with what the manager describes as "the jazzy and arty crowd". It's apparently also a bit of a local DJ haunt, so take your autograph book with you.

FROM THERE, WE GET A CAB TO MORLEY FOR THE ORBIT AT After Dark. Although it's only a short distance, the taxi driver manages to fill us in on every club he thinks we ought to be going to. Which includes the somewhat dubious DV8, where topless girls dance on the tables. "It sounds really good," we assure him, with nary a hint of sareasm.

After Dark is an old theatre consisting of three rooms. The main area has a big dancefloor with a wrap-around balcony, while the other spaces are reserved for a somewhat more

chilled vibe. The Orbit is known for its excellent nights and it's soon obvious why.

Leeds

This place encapsulates all that is good about clubbing. There is no strict dress policy, so the regular crowd features both dressed-to-kill clubbers and dressed-to-kill crusties. Even people sporting trainers are welcome, which is a bit of a relief after the persecution we have had to suffer at the hands of the footwear fascists.

Tonight's line-up boasts Sven Vath, but it's resident jock Mark

Furner who gets people giving it up on the dancefloor with a superb set of deep techno. Lads are hanging out around the DJ booth, a lot of them requesting tapes, and the whole place is filled with the vibe of unselfconscious enjoyment. And it's still only 9pm.

From there, it's a quick sprint back to the city centre, where we are due to check out NATO again. It's fair to say that the nasty decor is furthest from our minds tonight, because it's Hard Times' third birthday bash (well, the fourth if you count the club's year out).

For the occasion, the Hard Times posse have booked a lineup which includes Lord G, Satoshi Tomiie and Barbara Tucker. Plus, of course, Miles Hollway and Elliot Eastwick. Inside, the atmosphere is electric and the crowd are friendly. People are also a bit more relaxed in the fashion stakes. Even fluffy bras and white silk shirts are conspicuous by their absence.

NATO is to be the Hard Times home from now on and they have big plans for the front room, including live jazz groups, art performances and African drummers. But on leaving the club, the downside of the decor becomes frighteningly clear. In the foyer, a young lad has draped himself around one the Nubian slaves. With his lips attached to the aforementioned chapel hat pegs, he sucks and licks to his heart's content as a

gaggle of girls fall about in hysteries. One of them says it's the closest he ever gets to that loved-up feeling.

Next on this a-eity-in-ajiffy trip is The Warehouse, where we've been promised a selection of glammed-up fashion queens and trannies for cabaret. Only nobody is here apart from myself and the photographer, and we're not exactly glamourous. Nor cross-dressed. So we decide to head back to The Pleasure

Rooms to experience some of that old Back To Basics magic.

Unlike the night before, all three of the floors are open and the venue is absolutely stuffed with people, most of whom run up to the photographer the moment they see him. It's a sight which poses the question, "how come girls put their arms in the air as soon as a camera appears?". I reckon it's a

Paylovian thing, the photographer suggests it is something rather more physical. Whatever the reason, we are forced to over-excite the smoke machine in order to escape the gangs of burly lads who are equally insistent on getting their faces immortalised in print.

Now moving off in search of Leeds' much-claimed 24-hour cosmopolitan energy, we head for an after-hours joint called Casaloco. Formerly known as Bedrooms, this most salubrious of dives presents an early morning dose of hard house for the still wired clubbers. Unfortunately, the security won't let us in with a camera, fearing for the anonymity of their clientele. We decide to give the place a miss.

Bedrooms itself is set to reopen in October as Club Millennium at a venue on Byron Street, where it will offer after-hours vibes and a VIP lounge complete with video game consoles, televisions and, erm, mattresses. It will also no doubt be more willing to allow photo calls than Casaloco.

ON THE FACE OF IT, THIS CITY has little for anyone not into house music. But dig deeper and you'll soon find a whole host of alternatives. Many of the people we chatted to

believe the house monopoly is slowly being eroded by the more freestyle approach. This idea is backed up by the rumour that Up Yer Ronson are planning to open a Heavenly Social-style room.

Crash Records

In the meantime, there's always It's Obvious, which takes place once a month at The Warehouse, although such is the demand that the night might become a weekly event in the near future. Just about everywhere we went, we were told how good the club's most recent night was, with a range of techno, drum 'n' bass and dub tunes rocking the house.

It's Obvious also has a reputation for doing things a little out of the ordinary. So don't be surprised to find a barbecue going on, some trapeze artists flying around or even the odd DJ playing in the toilets at one of their nights.

Another recommendation is The Dubterranean, an old cafe on Hyde Park which has been turned into a venue. Offering a multitude of different styles, including downtempo trip hop nights, the occasional drum 'n' bass event and lots of techno, The Dubterranean is a vibrant and creative environment with the ambience of an Amsterdam squat. Remaining open until fam, it is invariably frequently used as a chill-out space. Oh, and the food is as good as the sounds.

The activities of the d.o.p.e. posse at Bar Mex are also well worth cheeking out. With residents Ricky Blaze and Mowgli spinning alongside guests such as LTJ Bukem, Doc Scott and Peshay, the club is a focal point for Leeds' growing army of drum 'n' bass heads. Previously held on a Wednesday night, d.o.p.e. is moving to Fridays from the end of September.

You'll hear drum 'n' bass at Exit 9, too. The idea of this club is to break away from the typical admission and bar prices, to promote underground and bedroom jocks, and house events in lots of different venues rather than simply endorsing one host. And on the subject of nomads, keep an eye out for The Friendly Fire Sound System and Bedlam-A-Go-Go, who are promising to reignite the free party spirit.

LEEDS IS A MIRROR OF THE UNDERGROUND/OVERGROUND divide in contemporary clubland. It might boast some of the best-organised, corporate-minded joints in the country, but it also offers some excellent grass roots adventures. There's something for everyone, as the saying goes.

Whatever the approach, one thing is crystal clear. Club life in Leeds is sure to grow in all directions, with "quality" being the important password.

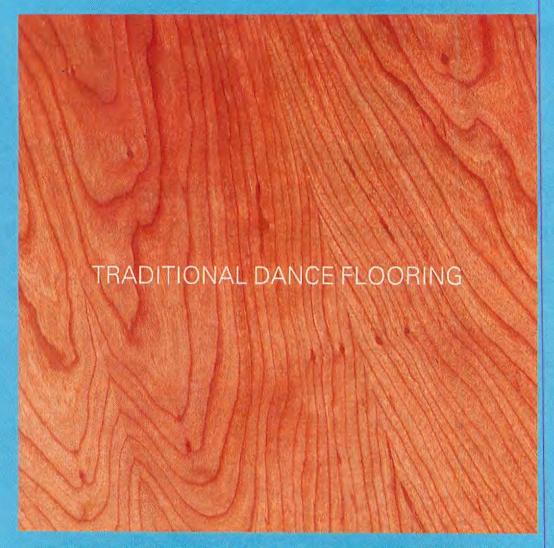
As we leave the city, a couple of posters grab our attention. The first is an advert for the corporate vision of the city, "The Leeds Sound City" album, The second is a headline stuck un a newspaper vendor's box which simply declares, "City Police Hunt Killer Heroine".

Two bytes from a city which seems to thrive on opposites.









CD 01 ROGER SANCHEZ

LET'S BO IT (REPUBLICAN MIX) – THE REPUBLIC, WHAT A SENSATION ISENSATIONAL MIX) – KENLOU, STAND UP (NARCOTIC MIX) – LOVETRIBE, HYPNODELIC (TODD TERRY MIX) – FRANCOIS KERVORKIAN, SPACE DANCE – DJ Q, FUNK 4 PEDPLE

MIX) – LOVETRIBE, HYPNODELIC (TODD TERRY MIX) – FRANCOIS KERVORKIAN, SPACE DANCE – DJ Q, FUNK 4 PEDPLE

MIX) – LOVETRIBE, HYPNODELIC (TODD TERRY MIX) – SECRET, KNOWLEDGE, RILEASE YO SELF ILIQUID MIX) – ROGER SANCHEZ PRESENTS TRANSATLANTIC SOUL, SOUTHSIDE

(12° EXTENDED VERSION) – DAVE CLARKE, JAZZ IT UP (ERICK MORILLO PROJECT MIX) – REEL 2 REAL, L'OMBELICO DEL

MONDO (PATH OF CLUB MIX) – JOVANOTTI, RHUMBA (LA PATRIA MIX) – ROGER SANCHEZ PRESENTS ORCHESTRA 7,

IWANNA DANCE ALL NIGHT UGE T VANELLI TRIBAL DUB) – BOHANNON, SQUIRREL(ED) – DJ LINUS, DESIRE (MASTERS

AT WORK DUB 3) – NU COLOURS, WE ARE ONE – DJ Q.

OUTRUN - THOMAS BANGALTER, RUNNIN - DJ MILTON, BELLWINCH - CHEAP KNOB GAGS, TIMES SQUARE - THE BLUNTED BOY WONDER, LIVE APPEARANCE - ACID KID, BACK AND FORWARD - ACID KID, SOMETHING DIFFERENT - GROUP X. L TRAX - LESTER FITZPATRICK, BADGER BITE - SURGEON, KILLER BEEZ - KAREEM SMITH, RUNNING IN OCTOBER IORIGINAL MIX - DJ VALIUM, MECANO - ODC VS CARI LEKEBUSCH, ON DA RUN - DJ DEEON, NARCOTIC INFLUENCE IDAVE CLARKE MIX - EMPERION, OUTLINE - FIRST CONTACT, D-TECH - SANTONE, ITAL - REGIS, DISTANT AVENUES - RAOUL DELGARDO

PHUTURE - SUBJECT 13, CARLITO'S WAY - CARLITO, AIRTIGHT - FUNKY TECHNICIANS, ARTIFICIAL BARRIERS - SOURCE DIRECT. THE FLOW (ALEX REECE MIX) - MODEL 500, DRUMS IN A GRIP (WAX DOCTOR MIX) - FRANK DE WULF FREE LA FUNK IPFM REMIXI-JIMJ & RICHIE, SPACEFUNK - DIGITAL, ONE AND ONLY - PFM, HEAVEN - CARLITO.







words Kevin Lewis picture Raise-A-Head



MILES & ELLIOT. Hard Times residents, Paper Music supremos, motor-mouthed maestros and legends in their own lunch boxes...

NILES
HOLLWAY AND ELLIOT EASTWICK ARE TWO
normal blokes from Manchester. As DJs, they've played their tough
blend of cool garage and killer deep house to audiences everywhere.
From Portugal to Plastic People, they've rocked it.

Working with Simon Brad, as producers they have been responsible for Salt City Orchestra's Tribal anthem, "The Storm" and Paper Music's future-disco classic, "Downtime". They run the Paper Music label and have forthcoming releases from a couple of Welsh geezers and a house outfit from Norway. Oh yeah, they're also residents at some club in Leeds called Hard Times. And they're not exactly shy...

How did you guys get started?

Miles: "I didn't start DJing until around six years ago. I wasn't DJing when I was 13, like every American you read about."

Elliot: "They do say that, don't they? All that, 'I did a party for my gran when I was nine' business. Playing records for your gran isn't your first gig. Going to a club and getting paid is your first gig."

Miles: "I used to put on records when there were other people in the room." Elliot: "Hey, that means you've been DJing since you were five. You managed to drop 'The Hokey-Cokey' just as the family were peaking."

What were your earliest adventures in clubland like?

Elliot: "We did a club called Out To Lunch. It was a kind of buffet. People wouldn't have come to hear us because they didn't know who were. So we'd go to the bakers and buy lots of old pasties. A big fucking box of them for a quid. We did one which was supposed to be a picnic. We wanted to get astroturf, but it was too expensive. . . So we used a green rug. We made some cardboard clouds, too."

Miles: "We even had a scarecrow!"

Billiot: "When people arrived, they'd see the decor and the tables full of food and they'd be like, 'Fucking righteous'. They'd all be there at nine o'clock and, typical Mancs, they'd trough all the grub and fuck off home. Some of them were great, though."

It's a different story now, right?

Miles: "Earlier this year, we played to a crowd in Chester who normally went for the Jeremy Healy-type sound. We just did our own thing and carried it off without compromising. The promoter said it was as mad as when Healy played. Which makes you think the situation may change, that cheesy house will eventually die and other styles will come along."

So where does Hard Times fit in with that?

Miles: "If you were to take Basic Channel as the ultimate underground and Jeremy Healy as the ultimate cheeser, on a scale of one to 10, I'd say we probably average out at cheese factor five. The lowest we would go is three and the highest is seven. We've got a big club, so we can't be too choosy. We wouldn't book Maurizio or Healy, but we would book Derrick Carter or Roger S."

You're saying you have to compromise, then?

Elliot: "Of course we do, everybody has to, but we've not had to compromise much with Hard Times because we've been responsible for shaping it. We don't have to open with cheesy records. That is not why punters go to the club. They come for the music and they are generally very open-minded. Mind you, our big logo confuses some people into thinking we're a Cream-type affair."

So you're not a superclub?

Elliot: "Nah. A superclub has a fucking healthy bank balance and lots of nice merchandising. Whereas we don't have any money. We had to shut for eight months, so how the fuck could we have? We have never done any merchandising, except for a couple of shit T-shirts nobody bought, and the one and only tour we've done was for a free education campaign, so we didn't make anything out of that. When Pete

and Donna are sitting down the pub, I'm sure everybody is thinking, The promoters of Hard Times, way-hey!'. Then Pete will come out with, 'Can you lend us a fiver?'."

You're from Manchester, but Hard Times is in Leeds. What's the story?

Elliot: "About two years ago, we woke up one morning to find that house music was no longer fashionable in Manchester. When we put out 'Downtime', all of the people who 'weren't into house anymore' were saying, 'I didn't know house was like that'. Loads of good records were ignored just because they weren't fashionable. Just because there was more happening on the eclectic front, everyone was convinced house had died in Manchester. But there were still a handful of people into it, like him and me and..." Miles: "Me and him..."

Todd Terry used to be one of your biggest stars at Hard Times, but there's been no sign of him since the club moved to NATO. Why?

Elliot: "Because he's... too expensive. It's really bad because we've almost singled him out. We slagged him in a 'Jockey Slut' interview and now everybody is saying, 'Where's your mate Todd Terry, then?', but he's not the only one who has gone overboard moneywise. They all have. Roger S is just as bad. It's just that Roger smiles occasionally. People like Masters At Work take the piss, too. They're fucking brilliant as producers, they're the best, but when they come over here, they take the piss. It's as if they are biting the hand that feeds them. Todd wanted X thousand dollars and two business-class flights to play Hard Times. We were like, 'Hold on a minute, we've done you loads of favours, can't you do it a little cheaper than that?'. But he just said, 'Nope, you're going to have to speak to my agent.' So fuck him."

But you helped put him up there, didn't you?

Elliot: "Yeah. In fact, we felt semi-responsible for that 'US DJ charging lots of money in the north of England' scenario. We kind of instigated it. When we first brought those people over, they weren't working much in the UK. I don't mind paying somebody £2,000 if they only play here twice a year. For instance, I don't mind paying Tenaglia that because he's rarely here and he's worth it when he is. But when they are here every week, it's like, 'Nah, you wouldn't give that money to Miles and me...'."

Surely they can't all just be after money?

Elliot: "We're booking Roger S because loads of people have asked for him. And he actually wanted to play. So Pete called him to say we only had a little money in the budget and just left it at that. Then Roger called back and said he'd do it for less than usual! That's kind of situation sorts the wheat from the chaff."

When it comes to your record label, some journalists think you can be a bit moody. How come?

Miles: "People have called us up wanting to do a piece on Paper and we have refused. The thing is, we've only released three records, so there isn't really anything to talk about. There's an office in Manchester and we've put out three records. Two by us, one by a French bloke. Ta-daa!"

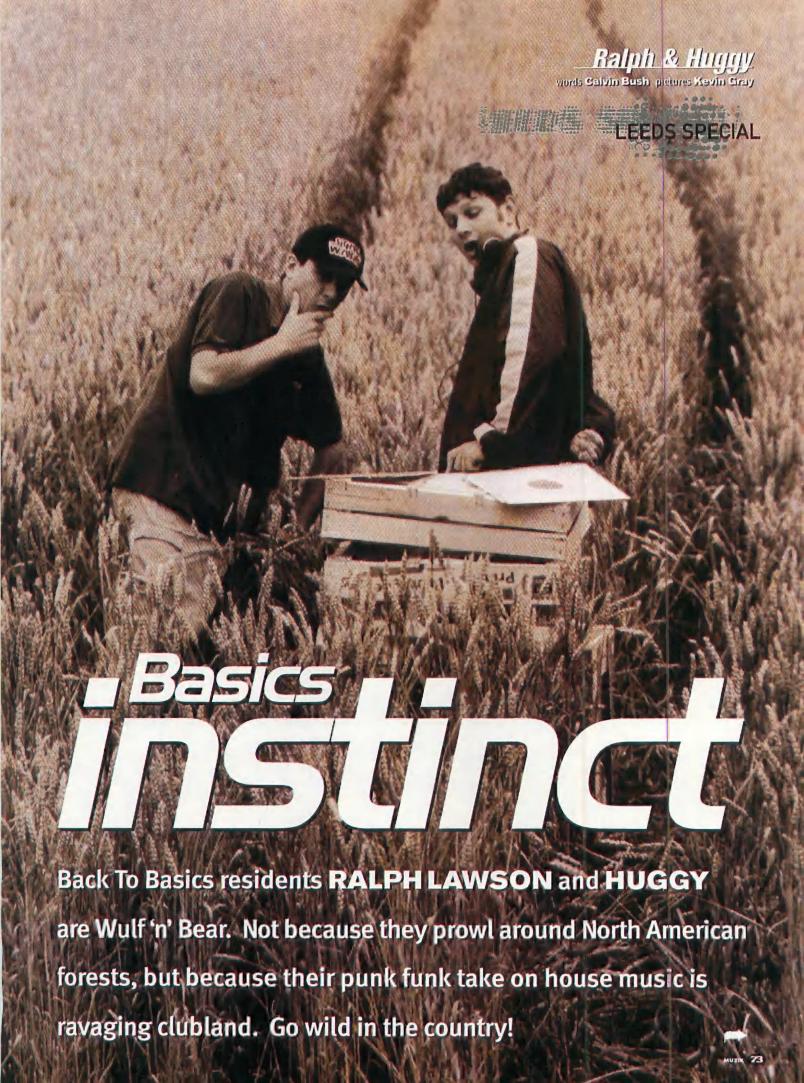
Neither of you are that musical, so what happens in the studio?
Elliot: "It pisses me off when people talk about Miles & Elliot's new track.
It's not like that. There's Simon, too. We're not going to be all Farley & Heller-ish about it and pretend it's just us two. We've always propped up for Simon because we're not into the idea of the DJ getting all the

hype and the guy who does a lot of the work getting nothing. Simon gets paid more than us for a track because, in the general scheme of things, he does more work."

Hard Times is every Saturday at NATO in Leeds









NEAR LEEDS. NOT TO BE CONFUSED WITH Rothwell in America, the top secret army base where, as you might remember, some papier-maché kid's doll is presently passing itself off as an extra-terrestrial in the hope of getting a nice house under the witness protection programme.

This Rothwell is much more tranquil. You could well find yourself engulfed by a swarm of Red Admiral butterflies, but you're unlikely to be snatched by aliens.

On a good day, four or five buses will pass this way. Just down the road, there's a beautiful Norman abbey. And all around are miles of sprawling green rhubarb and potato fields. This part of Yorkshire apparently grows more rhubarb than anywhere

else in the world. A hub of land situated between Wakefield, Leeds and Bradford, it's known as the Rhubarb Triangle. As you have probably already gathered, it's very, very rural.

THE LOCAL PUB IS PRETTY ORDINARY, BUT THIS is actually no ordinary village. At one end, you will find the home of Rob Tissera, the DJ responsible for Leeds' most infamous warehouse parties. At the other, lives the somewhat reclusive Mark Bell of LFO notoriety. And in between them, along a dirt path framed by overgrown hedgerows which hide dilapidated farm machinery and a massive, crumbling barn, lies "The Farmhouse"

It may not be up there with Abbey Road, but the music emitting from this unlikely studio is every bit as radical. For it's here that all of the music on Ralph Lawson and Huggy's 20/20 Vision imprint is recorded.

"The farmhouse is a family thing," says Back To Basics resident Ralph, who shares the house and its built-from-scratch studio with Fraser Brydson Carl Finlow. "We don't record anywhere else and our tracks reflect the vibe of this place as much as anything. There are times when we'll finish in the studio at six in the morning, roll a spliff and sit watching the sun rise."

Inevitably, the music is soaked with emotion. A quick look at their back catalogue reveals myriad of sensations. Wulf'N' Bear (aka Ralph and Huggy) and their vortexdeep techno and house. Random Factor and Black Labs (Carl), with his pervy-beat takes on dark, moody electro. Chuggles (aka Ralph and Chez Damier) making sweet, soulful garage. Otaku (Ralph's solo project for Soma), whose "Emilia" was declared by Colin Dale to be one of the most radical cuts he'd ever heard. There are remixes, doodlings and jam sessions. There's even the Back To Basics label, now given over to other artists, but originally launched with singles from Ralph and Huggy.

'Come the winter, we squirrel ourselves away with a pot of broth and a sackful of skunk," laughs Ralph. "We'll just lock ourselves in... and make tracks!" Last winter, he reckons over 60 were knocked out by this creative pool.

NOT BAD FOR A FORMER SUBURBAN PUNK FROM LONDON (RALPH) AND A BLOKE with an impenetrable Yorkshire accent straight out of a Hovis advert (Huggy).

Together, Ralph and Huggy have turned Back To Basics into one of Britain's bestknown clubs. A club foundered on the "White Riot" principles of The Clash, but with black soul music roots replanted from Chicago's Warehouse. Run by that legendary

nutter promoter Dave Beer, nothing really sums up Basics better than the Hunter S Thompson quote once used on their flyers. "There were no rules, fear was unknown and sleep was out of the question". The only thing missing was a reference to their music policy. Back To Basics is almost unique in its combination of fearsome party anarchy and unbelievably bang-on-it underground slammerdom.

"We're mad fuckers," admits Huggy. "But we're mad fuckers who know our stuff inside out. I'm telling you. We... know.,. our... shit!"

THEY'RE AN ODD PAIR. RALPH IS ANGEL-FACED, TALKATIVE AND SLIGHTLY BUILT. Huggy is imposing, straggle-haired and quiet, but given to bouts of pants-on-head silliness. Together, with Ralph on Basics' middle, housier floor and Huggy creating

pandemonium in the basement with fierce funk and ruffneck techno, they've made Basics far more than a club. It's an experience.

How these two came to be where they are now is a strange and tragic tale. They met outside a rave in London. Huggy had already had his big break as the warm-up for Marshall Jefferson and Adonis on the Chicago Trax Roadshow in 1988. Ralph, on the other hand, had grown up with post-punk indie. It was not until a visionary night at The Wag Club in London in 1987 that he felt the funk.

Back To Basics started up in 1991, the brainchild of Dave Beer and his lifelong pal, DJ Alister Cooke. The club was beginning to make its mark when, in late 1992, on their way to a gig in Glasgow, the car carrying Dave, Ali, Ralph and his girlfriend Jocelyn was hit by a lorry. Dave and Ralph were badly hurt, Ali and Jocelyn suffered fatal injuries. Their wake remains one of the most emotional gatherings in UK club history. Ali Cooke's legacy and the void he left cannot be understated.

"Ali was a crazy, eclectic DJ," remembers Ralph. "He'd be playing techno and then suddenly drop in Nirvana. He was the ultimate Balearic DJ.

Ironically, Ali's death and Ralph's enforced break from the scene gave Huggy his chance. Which may explain why, some four years on, theirs is one of the most solid DJing partnerships around.

THEY'RE STILL MAD BASTARDS, THOUGH. THIS MONTH SEES TWO NEW RELEASES

on 20/20 Vision and, frankly, they're both awesome. Doolally, but awesome.

Wulf'N' Bear Versus Random Factor's "The Lair" is a deliriously menacing electrotechno tune which claws at your brain like a demonic Godzilla. Huggy Bear Versus Fandango Wide Wheels' "Droid Funk" is straight out of the UR/Aux 88 text book. It rocks, big time. And when they give us a sneak preview of other tracks for Filter and Afro Art, we have to get up and shake our heads down to get a grip on ourselves.

And their philosophy?

"You've got to get out of it to get into it," says Huggy

"No sell-out, no rules, be yourself, get a bit of individuality, decide what you like," says Ralph. "Stop being a sheep. Get on the bus."

Wulf 'N' Bear. Far ahead of the madding crowd and showing the way to go.

Wulf 'N' Bear Versus Random Factor's 'The Lair' and Huggy Bear Versus Fandango Wide Wheels' 'Drold Funk' are both out now on 20/20 Vision

RALPH 'N' HUGGY PRODUCTIONS RALPH LAWSON

THE CLASSIC - "A Dedication To Jos" (Serious Groove) CHUGGLES - "Thank You" (Prescription Underground)
CHUGGLES - "Thank You (Re-Edit)" (Back To Basics)
CHUGGLES - "I Remember Dance" (Prescription Underground)
CHUGGLES - "Deep Alarm" (20/20 Vision)

All the above with Chez Damier

SHIELDED - "The Shielded EP" (20/20 Vision) SHELTERED - "The Sheltered EP" (20/20 Vision)

SPIKEY - "Spikey" (Horizons) All the above with Domenic Capello

BIG BOTTOMED HULA - "Big Bottomed Music" (Black Sunshine)

OTAKU - "Percussion Obsession" (Soma) OTAKU - "Emelia" (Soma)

HUGGY

HOTH - "System" (Back To Basics) HUGGY BEAR VERSUS FANDANGO WIDEWHEELS - "Droid Funk" (20/20 Vision)

RALPH 'N' HUGGY

WULF 'N' BEAR - "Space Groover" (20/20 Vision)

WULF 'N' BEAR - "Raptures Of The Deep" (20/20 Vision) WULF 'N' BEAR - "The Lair" (20/20 Vision)

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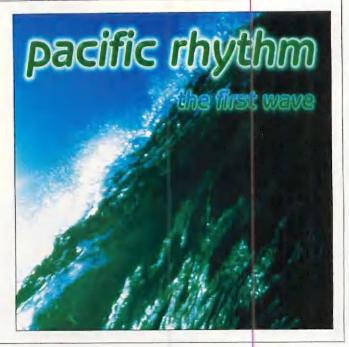
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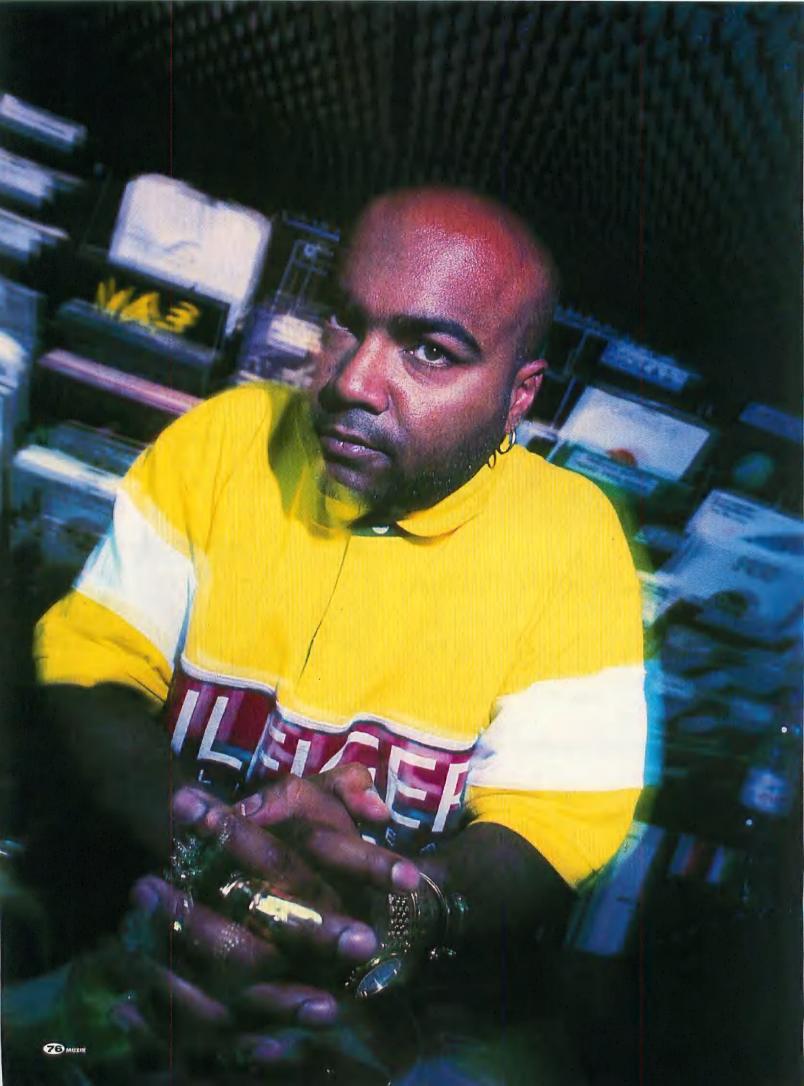
12 Tracks of tripped out experimental west coast trance



Eye Q Music Ltd.

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Tel: 0171.631.0782 Fax: 0171.631.0194







Old school hero and man of the people, RAY KEITH is as much at home behind the counter of London's Black Market store as he is busting genres in front of a crowd with his innard-whipping junglist melting pot

came from a broken

home, with loads of mental

headaches. I always said,

'When I can afford it. I'm

going to be rolling out

in gold"

ON HIS RIGHT WRIST, RAY KEITH WEARS A GOLD BRACELET WITH THE LETTERS "RK" PICKED OUT IN DIAMONDS. It's the sort of personal adornment you can only get away with when the words, "additional production and remix by Ray Keith" have appeared on everything from Orbital's "Chime" to Baby D's "Let Me Be Your Fantasy" to the music for "Ridge Racer", the arcade driving game. It symbolises a certain status. It demands a certain respect.

Which is something "RK" has had to earn the hard way.

"The gold is a personal thing. I came from a broken home, with loads of mental headaches. When I was at school, I used to wear a bit of silver and I always said, 'When I can afford it, I'm going to be rolling out in gold'."

Yet for somebody with a track record like his and a taste for such heavyweight jewellery, Ray maintains a curiously low profile. For a start, he still works behind the counter at the Black Market record shop in London's Soho, patiently listening to the demands of eager punters and sifting through the weekly influx of new vinyl. It's a place he obviously still has great affection for.

"Don't forget Black Market was the only place to stay true to breakbeat. When everybody else thought hardcore was dead and dropped it, we were still pumping it out."

But having worked so hard for so long, surely he'd like his own place in the limelight?

"Some people like all of that, which is their prerogative," he says, lighting his umpteenth cigarette in a sandwich bar near the shop. "I've just tried to stay consistent. I think that's the way to be if you want to survive. And I'm still here."

YOU HAVE TO EXPECT THE UNEXPECTED WITH RAY KEITH. HIS "RIDGE RACER" MIX MIGHT have been a double bass-led jazz roller, but his re-edit of One True Parker, Creation's quirky newcomers, is pure dark distortion. Raw hardstep beats stapled onto a fierce bass vibration. Even on his early productions, Ray had everybody guessing. He was as likely to come up with a mid-tempo hip house mix as a jittery rave headrush.

But then he has always kept diverse musical company. The days he spent as a soul, rare groove and hip hop DJ in Ipswich and Colchester, before graduating to playing London clubs alongside the likes of Trevor Fung and Paul "Trouble" Anderson, provided him with both education and inspiration.

"I've been playing clubs since I was 15 and I'm now 29. I started out twiddling the lights. One night, the DJ didn't turn up and it just so happened I'd brought along my record bag. In those days, I think people had more bollocks. I could play what I wanted, a hip house track, then a garage track, then a techno track. The good thing about this music is it covers the whole spectrum. You can have a soul lick, a jazz lick, a dark lick, a vocal lick, whatever."

Most of the drum 'n' bass/jungle pioneers have this kind of knowledge. They have been around long enough to see rare groove and funk filter into hip hop and electro, then give birth to house, techno and hardcore, and finally disperse into the shifting currents of musical cross-fertilisation which distinguishes contemporary drum 'n' bass. The music itself has become an expression of community.

"All of the DJs who are there today have grafted. They've come from different backgrounds, some ran sound systems, some started on pirate radio, some did mobile discos, which is what I did, and I take my hat off to them all. At the end of the day, this is not a job, it's a way of life. You breathe it and eat it every day."

ONE RAY KEITH PRODUCTION WHICH HAS PROVED TO BE PARTICULARLY SIGNIFICANT FOR TODAY'S BREAKBEAT FANS is "Terrorist", the track he recorded for Moving Shadow under the name of Renegade back in 1994. A Grooverider staple ever since, the track's shifting rhythmic code and dark urban intensity helped to create a blueprint for the hard stepping/tech stepping producers now starting to break through.

"It was one of the first tracks to chop and change the breaks, even having two, three or four breaks coming in and out

of each other. But it's not about saying, 'Look at me, I'm the originator', it's about seeing how other artists take that concept and change it.

"I like to do a bit of everything, while other people like to follow a straight path. Which gives more incentive to those like me to dip into different camps. There really is nothing I don't want to touch."

As a result, Ray now has three record labels on the go, Dread, Penny Black and UFO. Between them, they cater for a complete spectrum of breakbeat styles, from pure dancefloor madness (Dread) to experiments in the dark and ambient styles (Penny Black and UFO). Aside from his own work, many of the producers responsible for the material are luminaries in their field, but their names do not appear anywhere on the releases.

"I can't tell anyone who they are," says Ray. "They are well-known people taking a different route. I don't use their names because I'm not in it for the money. I'm just trying to move forwards."

FORWARDS FOR RAY KEITH MEANS TESTING HIS limits in collaborations with other producers and extending the geographical range of his Technics adventures (Bedford, Coventry and Milton Keynes one week, Canada, Germany and Greece the next), while staying faithful to the three principles on which his life and his music have always rested.

"Longevity, consistency and an open mind, that's your ticket. It's good to be original, but nobody is original for long. I have seen lots of artists come and go.

"People say to me, 'I haven't seen your name on a fiyer for ages', but that's because I'm working out of town or I'm off abroad. I'm still working, though. Mondays and Tuesdays I'm in the studio or sorting out the three labels, Wednesdays, Thursdays and Fridays I'm at Black Market, Friday and Saturday I'm DJing. Then, before you know it, it's Monday again! But you've got to work hard to get anything out of life."

In other words, it's time for Ray to put out his last fag, settle up with the cafe proprietor and step back into the basement of Black Market. You see, even underground renegades have to pay the rent.

Tracks by Military Police and Dark Soldier are forthcoming on Dread. A new release from Jus' Jungle on Penny Black, and 'Volume One' and 'Volume Two' of the UFO series will follow

JVC STEREO AND 'THE HOUSE THAT

JACK BUILT' GOODIES

THIS is a triple-deck heavyweight house sandwich and no mistake. In the blue corner, we have BREAKDOWN, the compilation arm of the mighty SUBURBAN BASE empire. In the red corner, there's STEVE JACKSON, Kiss FM's megawatt personality and daytime DJ. And refereeing the whole bout is JVC, those makers of superfine technologically advanced stereo equipment.

They've all teamed up for a special competition to celebrate the



release of "The House That Jack Built". Compiled by Steve and released on Breakdown, it's got 20 of the very best deep house tracks from labels like Strictly Rhythm, Eightball, Azuli, Hard Times, Shelter and Cutting. If you want to hear how superbit

is, there's no better stereo to do it on than JVC's UX-1000 CD mini-system. It's got a "hyper neo-elfin cone". It's also got an

"edgewise-wound 4-layer voice coil". The volume probably goes to 11, too. Normally, the UX-1000 retails at £300, but ONE winner will walk off with a system completely free, along with a copy of "The House That Jack Built" to test those bassbins to the max and a Breakdown T-shirt. TEN runners-up will each receive a copy of the album.



All you have to do is answer this little brain-teaser:

Where are Suburban Base suburbanly based?

(a) Uzbekistan

(b) Essex

(c) Surbiton

Mark your entries "Breakdown/JVC Competition" and get them in by Friday October 11. Please state whether you'd like your album on CD or cassette.

WARP'S 'BLECH' GRAB BAG

THEY'RE the best thing to come out of Sheffield since Viner's stainless steel cutlery or The Human League circa "Dare". Okay, so you can't eat your dinner with their products, nor do any of their groups sing about cocktail waitresses, but hey, WARP are still the electronic equivalent of Gucci. Stylish, fashionable and sought-after the entire world over.

To celebrate their seventh birthday, they're releasing a second volume of "BLECH", in which those deck wizards DJ Food mix up a host of Warp classics. There's material from Aphex Twin, Black Dog, Nightmares On Wax and more, all conveniently squeezed into one CD-shaped listening experience.

Warp are offering TWO winners (one male, one female) the chance to win the following. A "Blech" T-shirt so limited only 50 were ever made. A goodie bag of "Blech" toys, including keyrings, frisbees, lighters, picture puzzles and stickers. And a copy of the album, of course. FIVE runners up will each win the album and the toys. Simply solve this blechtastic riddle:

What does Aphex Twin's bank manager call him?

Mark your entries "Warp Competition" and get them in by Friday October 11. Please state whether you'd like a boy's or girl's T-shirt.





uzik Freebie Jeebies ng's Reach Tower, Stamford Street, London SE1 9LS Answers to all competitions should be sent on a postcard to:



'GIVE EM ENOUGH DOPE 3' SWAG

OVERHEARD in the Muzik office recently... "Like, gee whizzzz, hey man... Radical dude... Totally c-o-o-o-l... Laying back in the sunshine, inhaling those deep, intoxicating vibes... Yeahhhh... Pass the dope man, don't hog the joint..."

Not jumping to conclusions, you will have therefore realised that the "dope" in question is the latest instalment in WALL OF SOUND's toketastic "GIVE EM ENOUGH DOPE" series. It's the only drug which puts a smile on our faces right now. And no wonder. Because "Give Em Enough Dope 3" hits more legal highs than any one person's good taste can take. There's loads of funky grade one shit from Basement Jaxx, Les Rhythmes Digitales and Russ Gabriel, as well as exclusive new tracks from The Ballistic Brothers, Propellerheads and Spacer. Hauling themselves away from their office bong for a moment, WOS have agreed to give ONE winner not just a copy of this album, but the label's entire back catalogue on the format of their choice. FIVE runners up will each get the "Dope" series on CD in a limited edition pack. Just answer this doped-up tester:

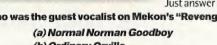
Who was the guest vocalist on Mekon's "Revenge Of The Mekon"?

(b) Ordinary Orville

(c) Mad Frankie Fraser

Mark your entries "Give Em Enough Dope Competition" and get them in by Friday October 11. Please state which format you'd like your album on.

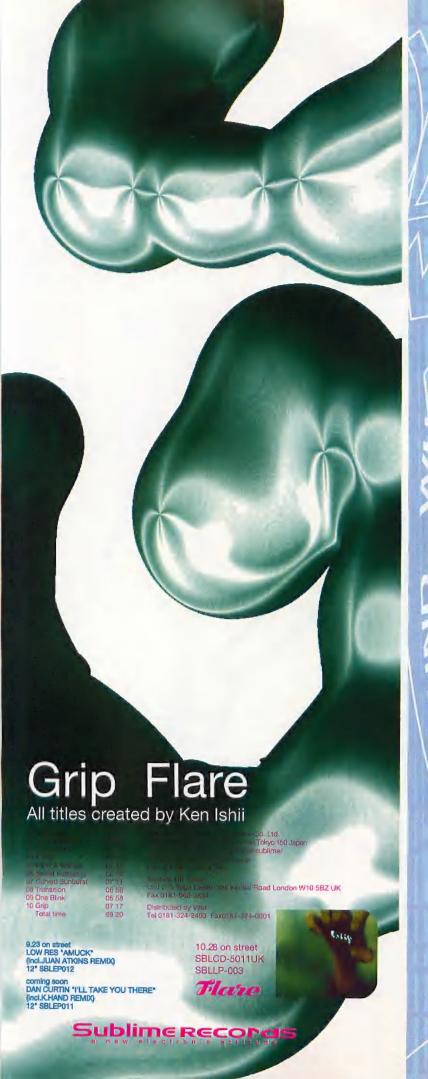
Please note that all competitions are only open to UK readers. Sorry!





- Holywell. Runners-Up: Simon

Herts, Lee Tyler - Colwick, Geoff Dolman



M.C. PROJECTS AUTUMN TOUR

SATURDAY 21st. SEPTEMBER CAMBRIDGE -

ERIC POWELL CHARLIE HALL DJ STIKA, VIGI, ADE PRESSLEY LIVE... PHLEX, PHREAX IO.30PM-6AM £IOADV/£IZ

THURSDAY 26th, SEPTEMBER MANCHESTER - 18 18 A

STEVE BICKNELL, ROB FLETCHER LIVE... PHLEX 9PM-2AM £6

FRIDAY 27th. SEPTEMBER
EDINBURGH - HE LIST
STEVE BICKNELL, STIKA, PAUL CURRAN
EUAN MACKENZIE LIVE... PHLEX
IO.PM-3AM £5/£7

SATURDAY 28th. SEPTEMBER

NEWCASTLE - SHIPPIG ERIC POWELL, DJ STIKA LIVE...PHLEX

10.30PM-2.30AM £6/£7

THURSDAY 3rd. OCTOBER

PARIS - TO LAURENT GARNIER, CHARLIE HALL, DJ SHUFFLEMASTER LIVE... SUBVOICE

FRIDAY 4th. OCTOBER
HEIDELBURG - MS CONNECTION
CHARLIE HALL, DJ SHUFFLEMASTER

LIVE SUBVOICE

SATURDAY 5th. OCTOBER

CHARLIE HALL DJ SHUFFLEMASTER. ADE PRESSLEY LIVE... SUBVOICE

WEDNESDAY 9th. OCTOBER

MANCHESTER

DJ SHUFFLEMASTER, ROB FLETCHER LIVE SUBVOICE MORE DJS & ACTS TBC IOPM-7AN

THURSDAY IOth OCTOBER
ENSCHEDE, HOLLAND - ATAK
CHARLIE HALL, DJ SHUFFLEMASTER, STIKA
LIVE SUBVOICE, PHREAX

FRIDAY IIth OCTOBER

IITH OCTUBER AMSTERDAM - MELL WISE CHARLIE HALL, DJ SHUFFLEMASTER, STIKA LIVE SUBVOICE, PHREAX

SATURDAY 12th OCTOBER

CHARLIE HALL, DJ SHUFFLEMASTER, STIKA

LIVE SUBVOICE

"WHAT GOES ROUND..."

MC Projects compilation - IO exclusive tracks

Solitaria 'Medusa' Green mix

Primordial Soup "Skit 3"

Phreax "Domo Arigato' Moshi mix

Phlex 'Dance Valley'

Multiplex 'Rollin' extended mix

Cone Kill-R 'Virtual Reality' Phlex dub

Beat Junkies Tve got a BBD 4 U'

Anthony Teasdale 'I Kid You Not, My Man'

DJ Shufflemaster '575' Nagai Eri mix Melt The Calling Paz Pooba mix

Subvoice

CD & double LP released October 1996





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AUTOMA WINTER MEDITERS SIDE OF 4284. http://www.fretrop.ce.ce.

words Kevin Lewis pictures Raise-A-Head

out of EDEINERS INTO the fire

Some people have all the luck. SATOSHI TOMIIE was introduced to house music by Frankie Knuckles and he once shared a flat with David Morales. He's also

worked with both of them.

Extensively. Say

no more

EVERYONE KNOWS FRANKIE KNUCKLES

and David Morales. The two most celebrated members of New York's Def Mix team, they we both been DJing as long as most clubbers have been breathing. And the list of absolutely killer records they we been responsible for stretches longer than the queue for a Cream event.

However, unlike his two long-time studio mates, Satoshi Tomile, the third name on the DJ bill of last year's Def Mix tour, cannot claim such fame. As a DJ, even though he's rocked venues such as Ministry Of Sound and Hard Times, he wasn't around at seminal places like The Warehouse or The Paradise Garage, where both Knuckles and Morales have played. As a producer, while his list of credits is certainly cool, it's nowhere near as mind-bending as the curriculum vitae of the other two...

Then again, Satoshi is only in his late twenties. And despite lacking that overwhelming sense of history and experience which Knuckles and Morales bring to a nightclub or a remix session, this man has been in and around studios with some of the best house producers in the business. He's had a hand in classic records like Knuckles' "Rainfalls" and Robert Owen's "I'll Be Your Friend", to say nothing of his own, heart-melting "Tears". What's more, with records such as his current single, "K-Gee", devastating dancefloors the whole world over, he is going to be here for a long time to come.

HOWEVER, WHILE THE MUSIC COMES EASY TO SATOSHI TOMIIE, OTHER FORMS OF COMMUNICATION ARE NOT so smooth. For the most part, this amiable Japanese guy speaks English in short stuttered sentences. Every now and again, though, he'll get a sudden burst of confidence and three or four strings of words will unravel at once. Like when he mentions the first time he saw a DJ mix two records. It was at a Herbie Hancock show in Tokyo back in 1983. Or how he'd scour Japan for house records after Frankie Knuckles introduced him to the genre In 1987. Or how he was so desperate to be a DJ, he'd concoct mix tapes with just one turntable.

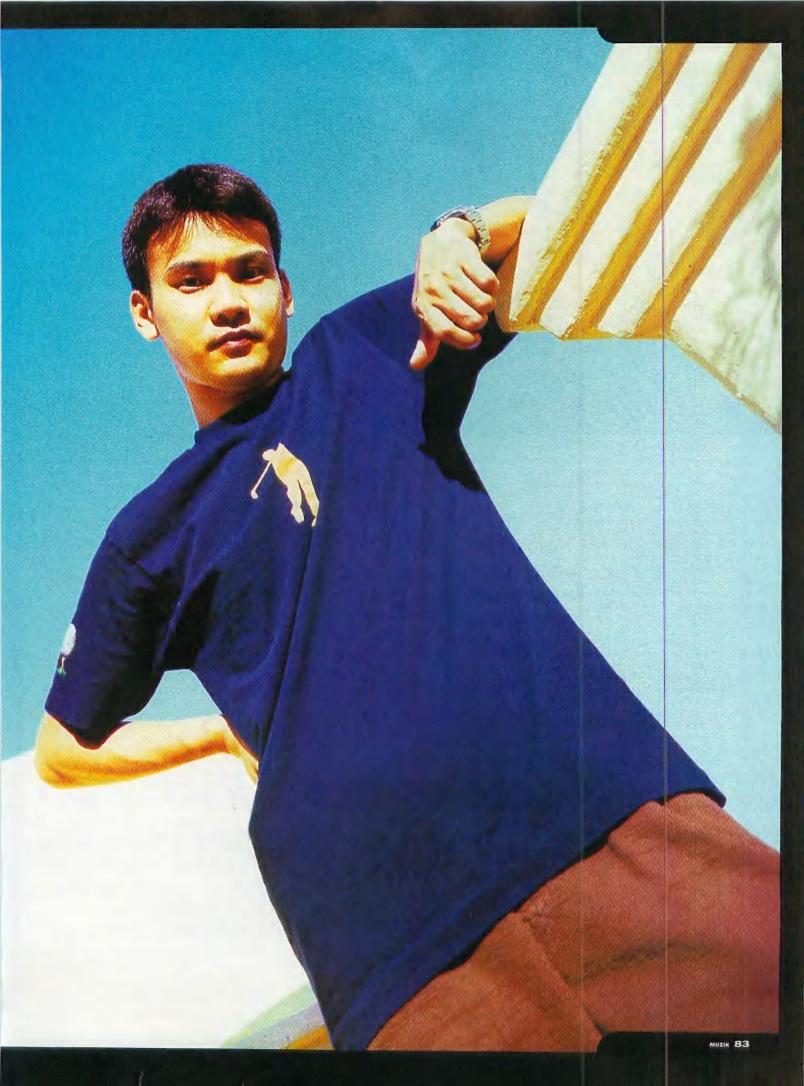
"I couldn't afford two of them," he grins. "I used to make these mad mega-mixes using only one deck and a four-track tape machine."

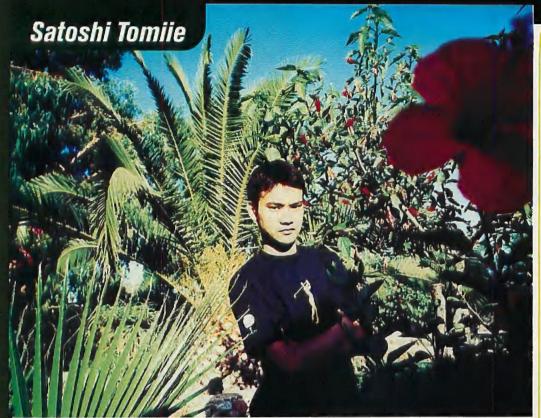
Satoshi got into music at an early age. He was playing keyboards in various bands by the time he was 13. When hip hop came along, he was right in there, experimenting with slo-mo instrumental grooves. Then, in 1988, he had his big break.

To promote the launch of a new product, a Japanese cosmetics company brought Frankie Knuckles to the Land Of The Rising Sun for a series of gigs. Each night that Knuckles played, Satoshi composed a fanfare to be played before his set. They went

on the road together and, by the end of the two-week tour, had become firm friends.

During this period, they also planned the release of Satoshi's debut single,
"Tears". Satoshi wrote





couldn't afford two

all of the music and then sent it to New York, where Knuckles mixed the track and added Robert Owens' vocals. The result was massive. It gained Satoshi a deal with ffrr and heralded the beginning of the Knuckles/Tomile partnership which was to produce a huge list of dance classics.

While these deals were being struck, Satoshi was meant to be studying law at university in Japan. He couldn't help himself, though, and bunked off of school to make frequent trips to New York, returning every two or three months turntables. I'd make these to sit exams or pick up on some vital work.

When he'd finished his degree, Satoshi was free to head for the Big Apple and do what he'd always wanted. There was just one problem. He had nowhere to stay.

Until...

tape machine" "I got a call from Morales," he remembers. "He was calling about something crazy, to do with a sound system. But as we were talking, he asked me when I was next coming over to New York. I told him I didn't know because I didn't have a place to stay and he said, 'Well, I've got this spare room at my apartment'. We were room mates for about a year."

Satoshi was made. When he was not working on a Def Mix session, he could use the studio at Morales' place. And with Morales' large collection of club records, some dating back to the early days of disco, he could catch up on everything he'd missed out in Japan.

It was a true learning experience. In the studio, he'd watch musicians like Eric Kupper and Peter Schwartz. And at night,

he'd be somewhere like Red Zone, checking Morales spin.

Now, of course, he can do everything himself. And how. Like the monstrous Black Shells' "The Anthem" before it, "K-Gee", his disco-sampling stormer for Sony, is securing him major label brownie points left, right and centre. Mind you, Satoshi is taking it all in his stride. According to him,

There are no concepts to my records," he explains. "There's no concept with 'K-Gee', for example. I woke up, turned on the TV set and the music from 'Saturday Night Fever' was playing. I loved the tune, so I mad mega-mixes using only sampled it. That was it. And almost the same thing happened with Black Shells. I did those tracks almost overnight.'

one deck and a four-track However he does it, his work is getting him places. Tonight, he's in London. Next week, he's flying off to Italy. The hard life of the travelling superstar DJ, eh?

And for those of us mere mortals who don't get paid to jet around the globe, what does he reckon the best thing about his job is?

The clubs? The atmosphere? The people?

"The food!" he gushes. "I just love eating. Italy is the best country in the world for food. Italy and Japan. You can get anything you want in those places."

Satoshi Tomile Presents Shellshock's 'K-Gee' is out now on Sony

FRANKIE KNUCKLES ON SATOSHI

How did you meet Satoshi? The first time I went to Japan, I was taken by this advertising company who were handling a big campaign for Shiseido cosmetics. They were in the process of launching a line of cosmetics geared for young



men and they brought me over to help promote it. Satoshi was writing the music for the campaign. So each night, before I would come on and DJ, he'd play a different fanfare. That's what first turned me on to him and his talent. I was totally blown away by him. His music was very ethereal and very dreamy, not unlike what "Tears" turned out to be, although minus Robert Owens, of course. The last artist I'd worked with, just before I left Chicago, was Larry Heard and I thought Satoshi's work was very similar to that.

What's the story behind "Tears"?

When we first met, he didn't speak any English at all. I had an interpreter during the time I was over in Japan, and Satoshi and I both used an English/ Japanese dictionary. So that's how we managed to communicate. When I was on the road with him, we kept talking about doing some tracks together and we decided to stay in touch. So he'd call me, I'd call him and so on. Anyway, we started talking about doing some stuff. He'd play different parts down the phone, I'd sing to him what I wanted to do and it just kind of went back and forth like that until it was sounding pretty good. Then he just shipped the tapes over to me. I thought that it was great the way it was and we should put it out as an instrumental. But Judy Weinstein (the head of Def Mix) thought we should put some lyrics to it. So we talked about who he would have in mind to sing, if we had to put some vocals on it. And he said,"Robert Owens". I called Robert up in Chicago, he hadn't been doing anything in a while and he ended up moving to New York and we wrote the lyrics together.

You've worked quite closely on various studio projects. How important was Satoshi?

It's easy for him to feel exactly the direction I'm going in, especially rhythmically. It's easy for me to be able to establish that with him. A lot of the time it doesn't take a lot of communication. All I have to do is tell him the direction I want to go in or I'll sing to him what I want, then he takes the ball and runs with it.

Now that he's moved more into doing his own productions, how do you rate his work?

I think the 'Black Shell"s stuff is wonderful. I love that side of him, the dark side. It's something he's always wanted to do. That's the real Satoshi. At least, I think he believes it's the real him. In my opinion though, I think the real him is the work we've done together. Aside from the hard-driven rhythmical part of what we do, there's the smooth musical part and, to me, that's the real Satoshi.

DAVE MORALES ON SATOSHI

You used to share a flat with Satoshi. What was that like? When he first moved to New York, he stayed with me for a good eight months. I had a little studio in my apartment and obviously he had no problem with that becoming his bedroom. He had his own extra bits



of equipment and just set up in there. He spent more time in there than I did. It was strange because I was never really one for room-mates although I did know what a hardship it is for somebody who doesn't speak the language fluently, especially being Japanese and shy. For him, it was a lot nicer to come here and stay with somebody he knew and trusted, somewhere he was able to slowly get accustomed to the outside environment.

Instead of just being dumped right in at the deep end, it was much easier for him this way

So you had a good time together?

Yeah, although sooner or later it was time to kick him out! Get him out on his own! It was funny though, he had all these Japanese customs. Every meal he would have green tea and he would cook all these great japanese dishes. That was cool. He loves to eat. You were working together alot then, weren't you? We did some great stuff together. We co-wrote Robert

Owens' "I'll Be Your Friend" in my apartment, when we were just messing around. And of course, he's played on many of my remixes.

He also played keyboards while you DJ-ed at the Red Zone. What was that like?

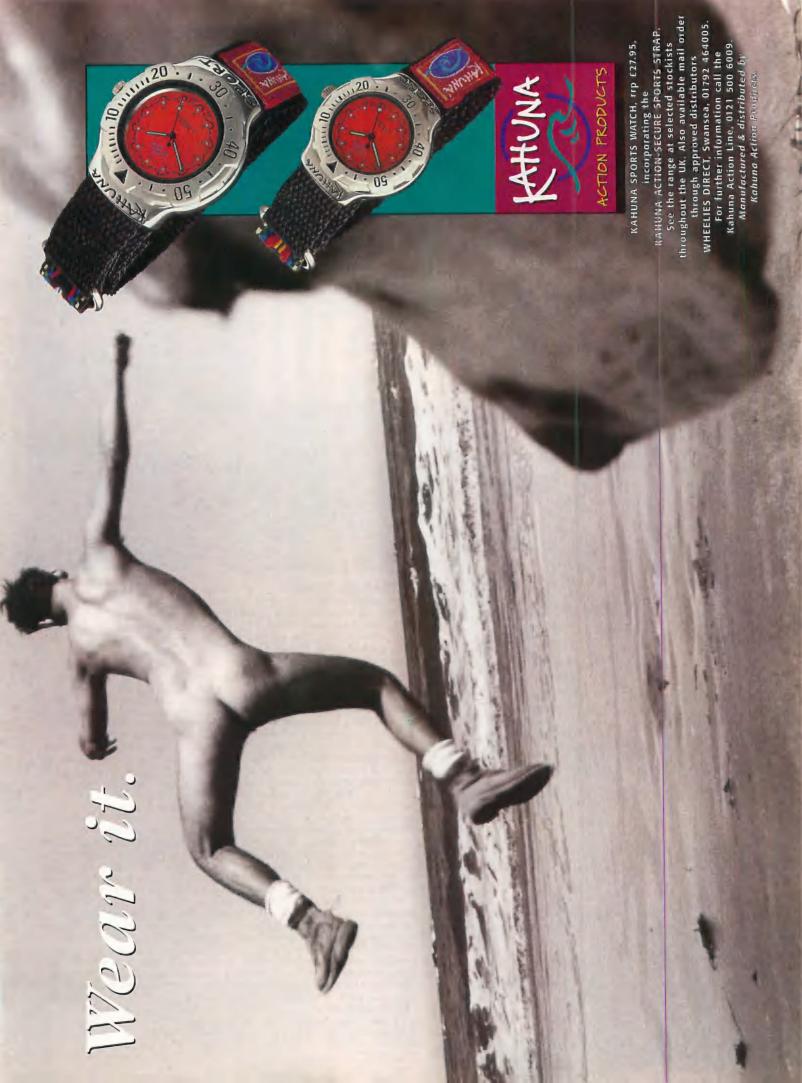
Oh man, those were some incredible days. We used to really rock it at the Red Zone. They really cared about the sound system. We had digital delay, samplers, keyboards and a proper mixing desk. He'd come along on Saturdays and we'd really put on a show. It was almost like remixing live. Me playing on three turntables and him playing on keyboards. I mean, half the people didn't know what was going on, but the kids were into the music, they knew.

So, how do you rate him in the studio?

A+. The man's a genius, you know. He really understands. You can have a person who's been to a school of music and can be a master at what he does, but if he doesn't understand what you do and who you are, then it really doesn't make any sense. He's brilliant and he's a DJ too, which helps a whole lot.

Do you feel the same about his DJing?

Yeah, he's a great DJ. He's come on a whole lot. When we play out together, I have to pull all of my tricks out of the bag! He's excellent.





becomes the norm. Like the two grannies

stumbling on Confusion's huge, pounding jungle sound system, mesmerised by the

MC's cartoon histrionics. Or the old guy

in the Davy Crocket hat, gyrating his hips

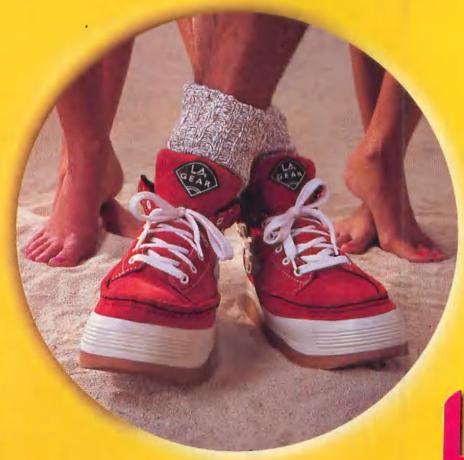
to lovers rock and attempting (but clearly

odd squashed plastic glasses and empty Rizla packets. Notting Hill (along with the rest of the world) will get ready to go back to work and the momentary fusion will

return to diffusion. Until next year...

Rachel Newsome





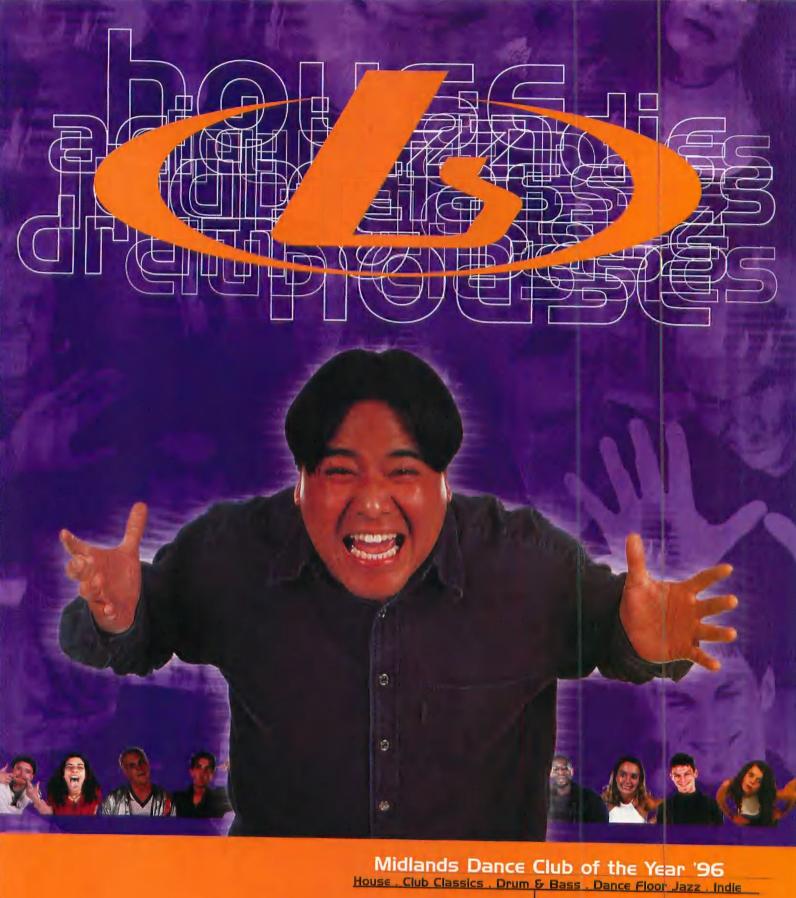
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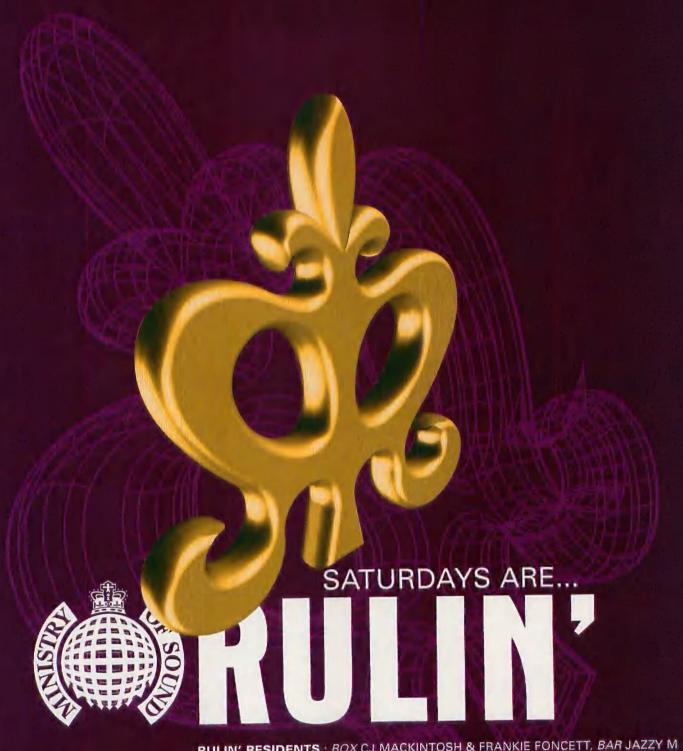


Beatroot Nightclub 6- 8 Broadway The Lace Market Nottingham , NG1 1PS

Information Membership info, Guest Lists & Coach Parties

Beatroot is a members and guests club only Membership is required at least 48 Hrs in advance

More than Just a Club...



PUSCHA

05 OCTOBER

RESIDENTS NIGHT

SOUND CLASH

12 OCTOBER

19 OCTOBER

26 OCTOBER







RULIN' RESIDENTS: BOX CJ MACKINTOSH & FRANKIE FONCETT, BAR JAZZY M FRANKIE FONCETT, PETE HELLER, DARREN DARLING,

K KLASS, LISA PIN UP, FAT TONY, MISS BARBIE

ANGEL MORAES, CJ MACKINTOSH, JAZZY M, GARETH COOKE, DAVE LEUBIN

CJ MACKINTOSH, FRANKIE FONCETT, JAZZY M, TIM DELUXE, OMAR

ERICK MORILLO, FRANKIE FONCETT, JON MARSH, JON SHAW, TOM WAINWRIGHT

ENTRANCE £10 MEMBERS, L15 NON MEMBERS STARTS 12.00AM ENDS 9.00AM



POSITIVE SOUND/WIGGLE

Stanmore Park, Brighton

RAVING, by its very nature, has always been apolitical. After all, people have been doing it in one way or another, since the Stone Age. But in these days of the Criminal Justice Act and unreasonable Government pressure on the dance scene, spending the night grooving under the stars without permission, without Gestapo-style security, fences and barriers, and without extortionate entrance fees, is not only a rare treat, but almost a revolutionary act.

Tonight's party takes place in Stanmore Park just outside Brighton. The Positive Sound collective have joined forces with London's leading underground house crew, Wiggle, to celebrate the birthdays of Matthew B and Danny M. Well, that's the excuse anyway. By the time we arrive at around 2am, the bash is already in full swing and Wiggle's Nathan is hammering the decks with his own distinctive brand of stripped-down, bottom-heavy house as the crowd whoop and holler like there's no tomorrow. By 4am, the party is really rocking and birthday boy Danny M turns in an excellent set of funky house grooves, which peaks with Charles Webster's mix of Hot Lizard's "Big Air" and R Factor's tech house anthem "G-Explorer".

The crowd consists of a pleasingly peculiar mix of crusties. Wiggle regulars, club babes in shiney A-line skirts and tiny T-shirts, the odd old hippy and a few "just back from Goa" flouro party people. The setting is perfect and, as the sun comes up. Tom Parris gets deep into the

mix and picks up the tempo with some hard

funky beats, before Positive's very own Simon Atkinson sends the crowd into overdrive with a wonderfully fluent set of Detroitstyle phuture phunk.

Looking around, another sound system has set up at the bottom of the field. On closer inspection, they're found to be blasting out wild, psychedelic trance, as a group of semi-naked girls put on a show of mock fighting for anyone who's interested. We're vaguely entertained for a while.

but the music proves too much and we return to the main system, where we catch the ultra-smooth fluid house grooves of Terry Francis. At around 8am, in a decidedly battered state. some DJ called Mothersole gets stuck behind the twin decks for two and a half hours before Matthew B takes over to wrap things up. By this time, the records are beginning to warp under the hot sun and the party grinds to a halt

around but slope off without saying a word. Two weeks later, Positive Sound organise another bash at the same venue. But this time the police turn up mob-handed and the whole thing is over by 2am. Some you win, some you lose. Whatever, tonight the feeling of solidarity among the party-goers is tremendous. Long live the revolution.

Dave Mothersole

at about midday. The police turn up for a look

10 TO CHASE

10 TO CHASE
The tracks which Focked it in Stanmore Park
PARIS REU - "Set With Me (Brach Mote) Mote)
SPOUND! THE HOUSE - "Trippose" (Reventurations)
SUN ONLEREN - "Sun Bezt" (Brain)
PUTE SCENCE - Release (Para Science)
R-FACTOR - E-Explore" (Tracke)
PRIMITIVE LINESS - "Valore 1" (Primitive)
OUM OUTP CR'S - "Washed Life" (E Consolutes)
SPELICES E - "Mostrat Friction Mic" (20:20 Vision)
SOUND AS A FOUND - "Valore 2" (Second As A Porti)





Richard Fawcett

The Fubar, Stirling

THINK of Fubar and you naturally think of hardcore, right? Wrong. Their new Friday house night, Quality, actually turns out to be a strange combination of underground releases from Limbo and commercial biggies from the likes of Hooj Choons.

Until now, the choice in Sterling for those who wanted to start their weekend with a couple of drinks and a shimmy down their local was limited. So Quality comes as a welcome alternative to the lager-swilling chaos of Rainbow Rocks, the decidedly mainstream disco up the road.

"Scotland is crying out for more house nights like this," explains resident jock Trevor Reilly. Perhaps some trainspotting clubbers would turn their noses up at the idea of tracks such as Tall Paul Newman's "Rock Da House" and Bassheads' "Is There Anybody Out There" still getting hammered, but Trevor has always been good at reading a crowd and this night is about having a brilliant time rather than demanding the latest releases.

Promoter Caroline Moy has put all her energy and efforts into this new venture. Consequently, she can be found on the door greeting punters, behind the bar serving punters and on the floor mingling with punters. As always, she's aiming high, "We want to create one of the most up-for-it party nights in Scotland". And why not. Upstairs at The Fubar is an ideal place for a bit of happy house. The

tunes are massive and, just like your best friends, they're all instantly recognisable. This monster mishmash of quality party grooves is set to become the perfect start to the weekend.

Claire Wyburn

APRICOT JAM

The Rhythmic, London

ONE of the final freestylers of the night staggers onto the stage, picks up the mic, turns to host and organiser, Jonzi D, and says, "This is the best hip hop jam I've ever been to". It may not have quite been that, but the Apricot Jam has become a pretty special night.

On this particular Saturday evening, the enthusiastic and supportive crowd are

treated to up-and-comer Fallacy, old timers Original Foundation (remember the Sindecut?) and stars of the moment Blak Twang, as well as numerous asides, including the chance to win a Adidas Tshirts and large up freestyles courtesy of Jonzi D.

The three-piece band (drawn from the ranks of Quite Sane) lay down beats the size of mountains and Shortee Blitz adds some laid-back scratches. The audience has grown since the Jam's original outing, but the special sense of excitement and, yes, community remains the same,

As Saturday night becomes Sunday morning, what more could you want on your toast?

Will Ashon

Last Month's Parties





DRA ALCOHOLIC SPRING WATER

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ALCOHOLIC SPRING WATER WHERE TO BE THIS MONTH

ember 20 LON

THE GALLERY - MUZIK PARTY Turnmills, 63b Clerkenwell Road

0171-250-3409. 10-7.30am. £10

DJs Pete Tong, Judge Jules, Steve Lee, Lottie, Darren Payne, Carl Clarke and Dean Rouley

127 MIDDLESBOROUGH

SUGAR SHACK - MUZIK PARTY The Empire, Corporation Road

01642-253-553, 8-2.30am. £20 DJs Jeremy Healy, Judge Jules, Lisa Loud. Percussion by Shovel (M People)

Saturday October 5 LEEDS THE ORBIT - MUZIK PARTY After Dark, South Queen Street, Morley

0113-252-8202. 8-2am. £10/£8 concessions

Space DJz, Bandulu, John Berry, Nigel Walker and Mark Turner

NAUGHTY BUT NICE - MUZIK PARTY The Crystal Rooms, 01432-267-378. 9-2am. £6 13 Bridge Stree

Dis Billy Nasty, Si Long and Dubmerge live

DISTINCTIVE RECORDS NIGHT - MUZIK PARTY The Canal Club, Broad Street,

01902-311-312. 9-3am. £tbc DJs Terry Francis, Claudio Coccoluto, Richard Ford, Gordon Kaye, Jo Mills. Percussion by Shovel

SCREAM - MUZIK PARTY The Warehouse, 34-36 Union Street

7-zam. £14/£12 concessions

DJs Carl Cox, Nick Warren, Eric Powell, Daz Saund and Les Ryder

Our lovely sponsor, DNA achoholic soda, are giving away a crate of their fabulous drink. To win, just send your name and address on a postcard to "DNA Give Away, Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS". First one out of the editor's sock wins. All entries must received by Friday, September 27. You MUST be 18 or over to enter!!











SACRED GROOVES

Rhondda Valley, South Wales

NOBODY said that a few hundred people dancing in the drizzle in a Welsh valley would change the world. And for the geezer in flip-flops spinning around in circles or the Bond girl club chick swaying from behind her big yellow shades, tonight is probably about as life-changing as cleaning your teeth. But maybe that's the point.

The introduction of 1994's Criminal Justice Bill may have politicised the free party scene by outlawing those infamous repetitive beats and everyone who dances to them. But finding an open space in the countryside or a warehouse, unloading a stack of bass bins powered off someone's van, and letting the beats crawl under your skin on a summer's night is about parties, not party politics.

Ever since Morris dancers first jangled their bells on the village green and pagan festivals celebrated the turn of the seasons, dancing in the mud and rain has been as natural as, well, cleaning your teeth. And that's why we're driving along the back lanes of South Wales, looking for the turn-off which will take us to a forest clearing drenched in blackness, except for a patina of strobes rotating across the fir trees.

Cardiff's Sacred Grooves sound system have been throwing fugitive parties in and around this area for the past three years, and tonight finds them creating foggy tech-scapes throughout the forest gloom. Later on, with a little help from their Full Cycle friends, the outer-galactic sound of drum 'n' space takes over where Sacred Groove's techno leaves off, while shadowy figures stumble down the slopes to shake their bones.

For some, like the face-painted travellers who've arrived from their base in the Welsh Black Mountains, following free parties around the country is a way of life. For the others, who've just tumbled out of clubs like Cardiff's Hip'po and Bristol's Lakota, it's a continuation of one night out, with room to move but also space to sit

After all, this is where it all began. And despite the CJB, the British weather and having to drive miles to get here, with the country's Ritzys and Royales choked with small-time promoters out for a free lunch, it's why clubbers are getting right back to basics in a way that John Major never imagined. Okay, so a few hundred people dancing in the rain aren't going to change the world. But it's a damn good reason for staying up all night. Rachel Newsome



The Steering Wheel, Birmingham

If clubbing ever had a musical blueprint, you can be damn sure that Fungle Junk would have done away with it a long time ago. Lurching from easy listening one moment to rough dust beats and hyperintense drum 'n' bass the next, residents Bowen, Del Agua and Mr Jib say "fuck you!" to the purists and play whatever the hell they like.

"Basically, we spin just about anything but house music," says Shirley Bassey fan, Bowen. "We want to create a much more sociable atmosphere, where you can chat as well as dance.

Their adventurous wall of sound even

attracts some of the glitter-babes from upstairs' glam hoedown to frug the floor. Once ensnared, they proceed to get wild to Mo' Wax sorts, The Psychonauts, with their four decks, master mixer and groovy sampling experience.

Taking a lead from the eclectic musical agenda on offer at pre-club bars such as Circo and Medicine, the Fungle Junksters have shown that four-to-the-floor isn't the be all and end all of clubbing. The fun(k) starts right here.

Kieran Wyatt

Fungle Junk is held every Saturday in the basement at The Steering Wheel, Wrottesley Street, Birmingham, from 10-late. The entry fee is £8





GENACIDE II

The Gardens, Fulham, London

THE GARDENS are packed for tonight's show by the London jungle/soul crew Genacide II, whose forthcoming album, "New Life 4 The Hunted", features fullstrength collaborations from both the Wu-Tang Clan and Eek A Mouse. The celebrity pals theme is apparently being continued this evening, as Prince's New Power Generation have been flown in to act as the backing band and Oasis and Kylie are spotted amongst the audience.

The highlight of this star-studded night is a command performance by the exSoul II Soul singer, Rose Windross, whose Grace Jones-meets-Jessye Norman persona keeps the show on the boil. Her energy is much needed since, try as they might, the NPG can't match the high impact of Genacide II on wax.

The band funk as loud as the clothes they are dressed in, however the power of the breakbeat is sorely missed. As is Genacide's biggest track, "Narramine". Ultimately, it's only the TV monitors hung above the stage playing a forthcoming Genacide II Manga video which manage to hold the crowd's attention.

Jake Barnes

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SONIC	Saturday 28th September Grand Opening	Saturday 5th October	Saturday 12th October	Saturday 19th October	Saturday 26th October
Main Floor Super Sonic	Essential Mix Ľive Pete Tong Doc Martin(NYC) Mark Keys	Northern Exposure Sasha Jon Digweed Live: Shiva	Graeme Park(3hrs) Timm & Laurie Dave Congreve	Robert Owens (Singing & Spining)	Seb Fontaine Harvey(MOS)
				Sonique(S-Xpress) (Singing & Spining)	
				Timm & Laurie	
Basement Sub Sonic	Jon Carter(Monkey Mafia) Jon O Flemming(Trade) Dave Congreve	Timm & Laurie Mark Keys Dave Congreve	Mark Keys Jon Dasilva Mrs Woods(React)	Phil Perry(Mr.Full Circle) Mark Keys Dave Congreve	Mark Keys Dave Congreve Ian Tatham
Lounge Ultra Senic	Jeff Barrett(Heavenly) Ossie	Ossie	Ossie	Ossie	Ossie
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all swinging wildly around a solid beat. The crowd love it and before long the

Downstairs, Dave Clarke is spinning a truly inspirational set. The reports may have been mixed over the last few months, but tonight the man is just stunning, pushing stripped-down drum grooves and metallic funk into a symphony of hard sounds and ecstatic rhythms.

All around, girls 'n' boys are locked deep in the seductive intensity of records

which sound like they were purposebuilt for precisely this moment. It's as if the future has come to visit and then decided to hang about for a little while, contort our bodies into super sexed-up shapes, open our minds piece by piece and then fucked off again. The whole thing is stupidly wonderful.

temperature is spiralling crazily off the scale.

The hours which follow go by in a flash. Maybe you remember Twitch, hunched over the decks in the basement, twisting tracks together so effortlessly it seemed like a dream. Maybe you don't. Tonight was that kind of night. Before too long, Saturday's daylight streams through the

doors of The Venue, announcing all too soon that the party's over. For now. On Saturday night it all starts up again, this time in Glasgow. It's just as good. Richie Hawtin is on fine form and Terry Mullen (who seems unstoppable at the moment) delivers a totally mind-blowing set. But while the guests DJs might have pulled out all the stops on both nights, these parties really belong to Pure's resident jocks. And of course the Pure regulars themselves.

A simple case of something special for the weekend. See you next year...

Stephen Cameron

PURE'S ALL-TIME TOP TEN'

KLF- "What Time Is Love?" GREEN VELVET - "Preacher Man" SLUTS N STRINGS N 909'S - "Real Rebellion" JIMI TENOR - "Take Me Baby" JOE SMOOTH - "Promised Land" BOMB THE BASS - "Megablast" S-EXPRESS - "Theme From S-Express" 8K-"Bulb" FUSE-"Vortex" PHUTURE - "Inside Out" *subject to change on a daily basis!

FUSE

Lion Arts Centre, Adelaide, Australia

Marshall Jefferson,

Dribbler & The Bill

Twitch & Brainstorm,

IT'S the winter solstice, or thereabouts, in Australia and all we get is a freezing cold night inside a black steel cave with a cool, low-gloss throng.

However, the set list is real top-drawer stuff. John Acquaviva starts too early, but captures the crowd with two solid hours of raw, sweating, gutsy techno savagery. Local boy, HMC, does what he always does, somehow contriving to elevate the masses with the craft of a storyteller. Then, Taking up the reins, Ritchie Hawtin mauls people's perceptions with what can only be described as hard art techno.

Away from these primitive rites, another local spinner, Aquila, weaves a web of post-Aphex fluttering, deconstructing the universe with tiny noises. Previously only known for the most poetic kind of techno and trance, such abstract ruminations are yet another bewildering chapter in a very intelligent career.

DJing duo, DCE, play a follow-up set of exuberant, effervescent acid. Tapping into the hard trance vibe, they show off the youthful delirium which velocity and insistence can induce.

As a night, FUSE illustrates how ability will always have the edge over fashion. With broad spectrum of DJs, all of whom have lifted their craft into an art form, the night was more flexible and expressive than most. Tonight, FUSE serves as a solid reminder of just why we got into this stuff in the first place.



The Master Of Ceremonies, looking all sort of trendy in an orange Hooch top, is Mr Nice Guy and "Recovery Session" jock, Dave Pierce. Teen heroes, Boyzone and East 17 are replaced by the club-friendly Lisa Marie Experience, Up Yer Ronson and The Happy Clappers, while "Bits & Pieces" and baseball caps are exchanged for disco lights, Radio One whistles (yes, really!) and strobes which spin out across the sea.

"How ya doin'?" yells Pierce and 10,000 tonsils are displayed in response as the whole of Bournemouth screams its appreciation like it just can't get enough. Fat blobs of rain start to land on everyone's noses, but instead of dampening spirits, this sparks off yet another round of whistle blowing, screaming and bonkers hand-clapping.

The-five minute PAs keep on rolling, "TOTP" style, as Sarah Washington's frothy soul is followed with barely a pause for breath by Dubstar's dreamy, post-angst cut, "Not So Manic Now". But it's Pizzaman's pure pantomime performance which sums up what this beach bonanza is really all about. And that's good (almost) clean fun. Or as our old friends Smashie and Nicie would say, "It's Radio One rave-tastic!" Rachel Newsome



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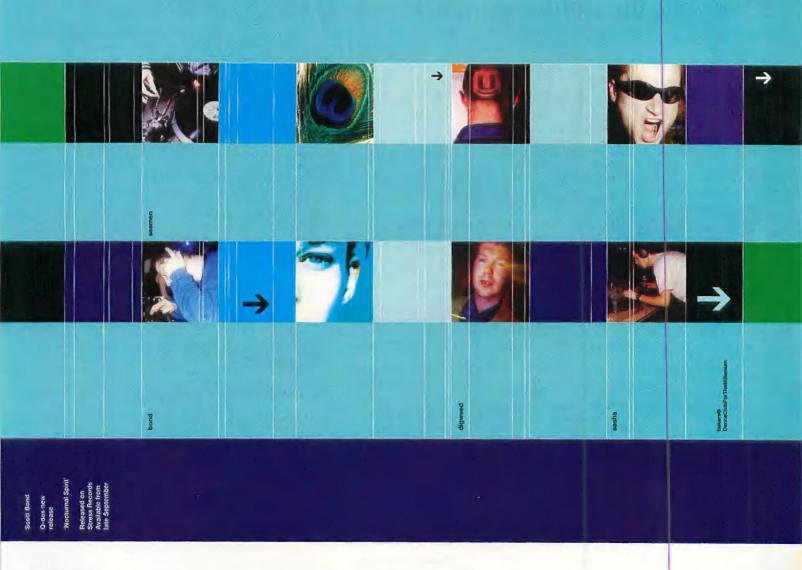
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One-time Drum Club member and full-time dust-buster on the nation's dancefloors, Charlie Hall is poised to put some anarchy back into the underground with his MC PROJECTS label

SEEMED TO HAVE IT ALL. OFTEN CALLED THE FIRST STARS OF UK house, they ran one of the hippest clubs in London, released a clutch of essential underground singles, a handful of hits and two well-received albums. They were also the first to take the club vibe on the road, with their Midi Circus tour.

The world appeared to be The Drum Club's oyster. But with a series of misjudgments, Lol Hammond and Charlie Hall seemed to throw it all away.

The relaunch of their club night, renamed as Bug, couldn't have been in a worse place or at a worse time. At the non-late license Dingwalls in Camden Town, a venue more used to reto than techno, the club opened just as the genre bottomed out. Then, after leaving Big Life Records, the duo issued the less-than-successful "Live In Iceland" album on Nina Walsh's Sabrettes imprint. It turned out to be The Drum Club's swangsong. Lol teamed up with Nina to form Slab, while Charlie

continued DJing and running the MC Projects label.



MC PROJECTS WAS ORIGINALLY FORMED BY LOL AND CHARLIE AS A reaction to the way The Drum Club were handled by Big Life. Under pressure to deliver hit singles, the duo were coerced into radio-friendly vocals and big name remixes. The record label continually attempted to tug them away from their underground roots, whose origins lay in the free party sound system terrorism of Spiral Tribe.

Something had to give. Enter MC Projects.

"The Drum Club got onto the corporate remix trip with our 'Soundsystem' single," explains Charlie Hall. "I wanted Underworld and Claudio Coccaluto to remix it, but Big Life got loads of shit mixes done. One of them cost £10,000 and they didn't even use it! We were so hacked off that we decided to use the remix loophole in our contract. We released other artists on our own label and did a remix on the flip. Those 'remixes' were actually our tracks."

The result was a sound much closer to the true spirit of The Drum Club. The tracks featured during the early days of MC Projects came from a disparate collection of artists. Indeed, the very first release came courtesy of Lush, the indie group signed to 4AD Records.

"We thought we'd sell a few copies, even though it was meant to be a limited run of 1,000," notes Charlie. "We tried to export it to make a bit of money, but the boss of 4AD put a stop to it."

Ironically, Slab were recently called in to remix another 4AD act, Scheer. Lol has even suggested they might sign to the label.

"It would make sense for Slab to sign to 4AD," agrees Charlie. "I think Lol is on a trip to reinvent himself as an indie musician. He has seen the Chemicals do well and decided to go for that angle."

"I like the idea of trying to shake things up. There are so many labels which never seem to go beyond the cool groove of

minds, the future for Lol Hammond and Charlie Hall looks

But how do they plan to do it? "We did an illegal squat party in King's Cross with ACV Records," reveals Charlie. "I'm sure every city has house music'

Melkveg (11). A compilation album entitled 'Goes Around...' will be issued in October

THE LABEL WAS CALLED MC PROJECTS RATHER THAN THE FAVOURED Midi Circus because Lol had registered a copyright claim on the name in case he wanted to do another Midi Circus tour at some point in the future. Unperturbed, Charlie settled for the abbreviated MC. He also brought in Tomako, who had previously worked with the Japanese label AO, the home of SubSurfing.

"She is a genius at organisation," enthuses Charlie. "She's helped to turn MC Projects from almost a hobby into a serious label."

similar events because most of the clubs aren't providing the atmosphere people want these days. Illegal parties are all about good music, so we'll be doing more of those for a start." The MC Projects tour stops off at Cambridge Junction (September 21), Manchester Herbal Tea Party (26), Edinburgh The Lift (27), Newcastle Shindig (28), London The End (October 2), Paris Rex (3), Heidleburg Connection (4), Manchester Herbal Tea Party (9), Noorderhagen Atak (10) and Amsterdam

equal The Drum Club's former glories.

"It can be such hard work," admits Tomako. "Artists are like babies. I have to listen to them going 'I want' the whole time. But I don't mind because I really like the music."

"Tomako tends to be the realist," interrupts Charlie. "I'll get a tape from a friend which I'll be totally into but Tomako will just say, 'It isn't actually that good'. Most of the stuff we get is great, though. We want to push forward the boundaries of house music rather than chase the current trendy sound.

A year or so into MC Projects, Lol decided to take a backseat. Which is when the cracks in The Drum Club armour first stared to show.

Perhaps not surprisingly, Charlie is still deeply concerned with the notion that the underground is the creative core of club music. His passion has become an essential ingredient in the MC Projects melting pot.

"Things have started to go much more underground again," he explains. "My DJing obviously helps us a lot, but even labels which don't really have that kind of safety net are still putting out quality recordings.

It's a DIY ethic which dates back to Charlie's youth as a punk. The punks aligned themselves with ideologies like anarchy and situationism, while openly supporting movements like Rock Against Racism.

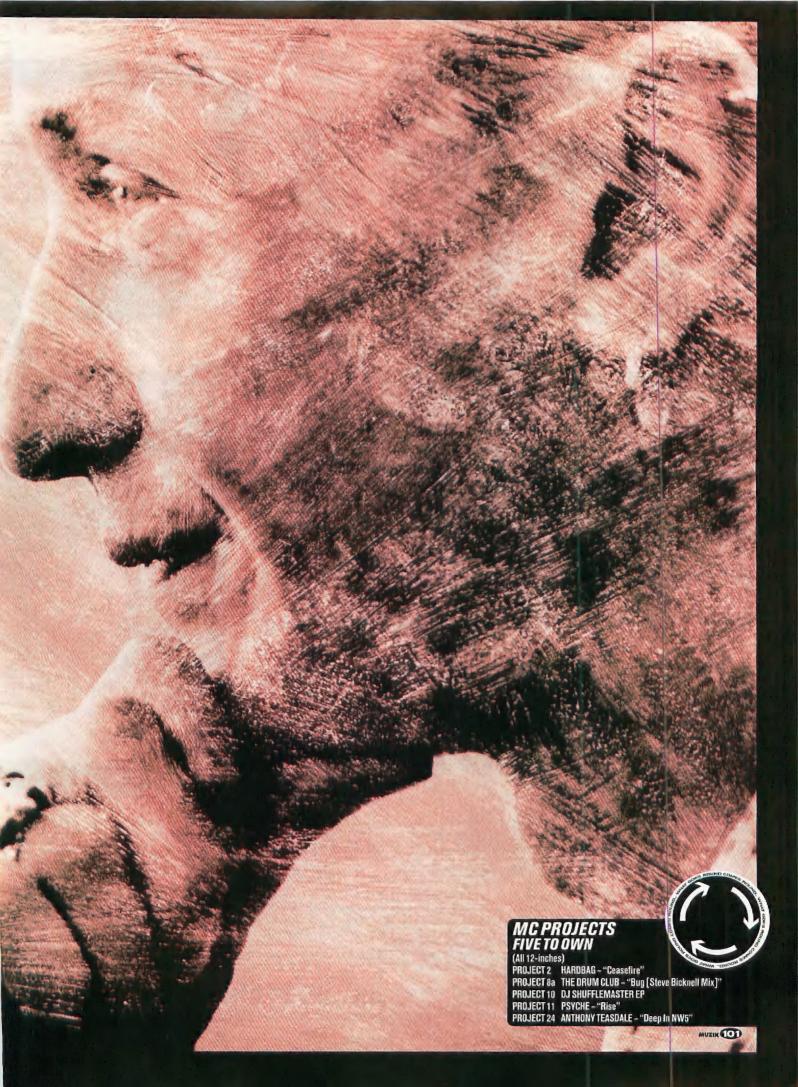
Similarly, the club scene has been on the political frontline time and time again, whether through the anti-CJA Right To Party protests or the attempts to achieve legislation for free drinking water in clubs. In light of the current harsh political climate, in which the underclass are being gradually marginalised, MC Projects recently issued a double remix album of Consolidated's "This Is Fascism" track.

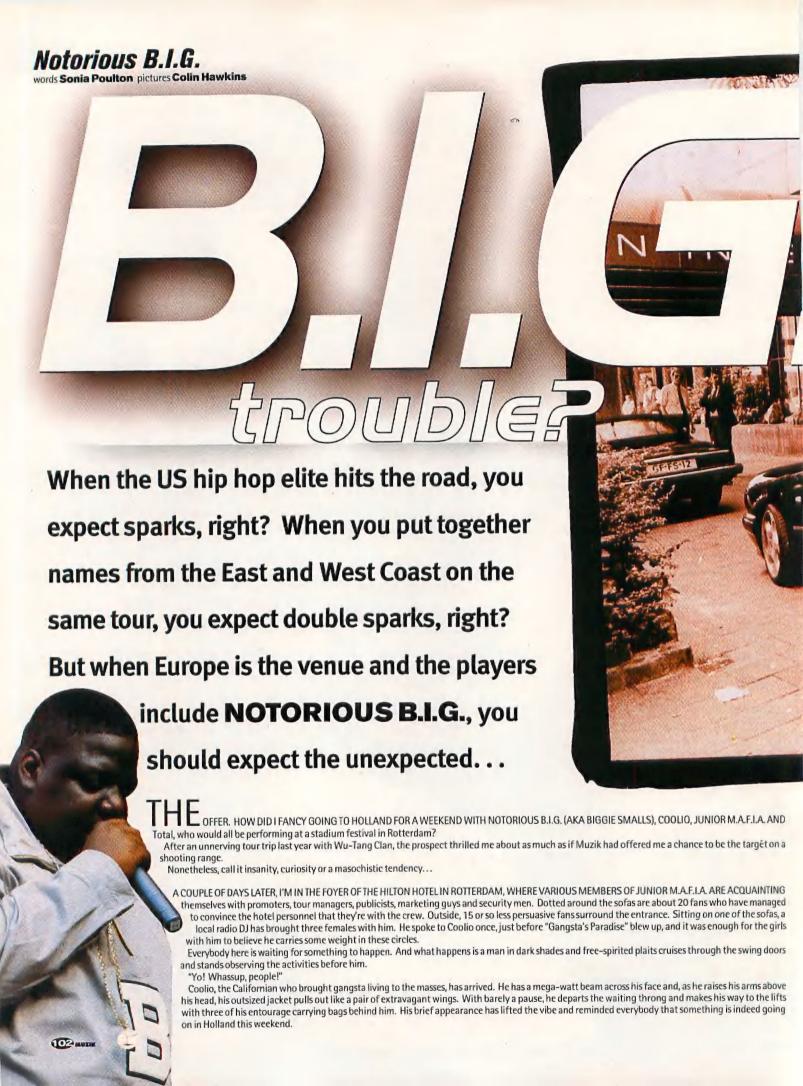
"That song holds an important message, especially when you consider the rise of the right wing in Europe," says Charlie. "I like the idea of trying to shake things up. With MC Projects, we don't have any sort of commercial constraints, which is why we could put out 'This Is Fascism'. There are so many labels which never seem to go beyond the cool groove of house music. Sometimes you feel there's nothing else there."

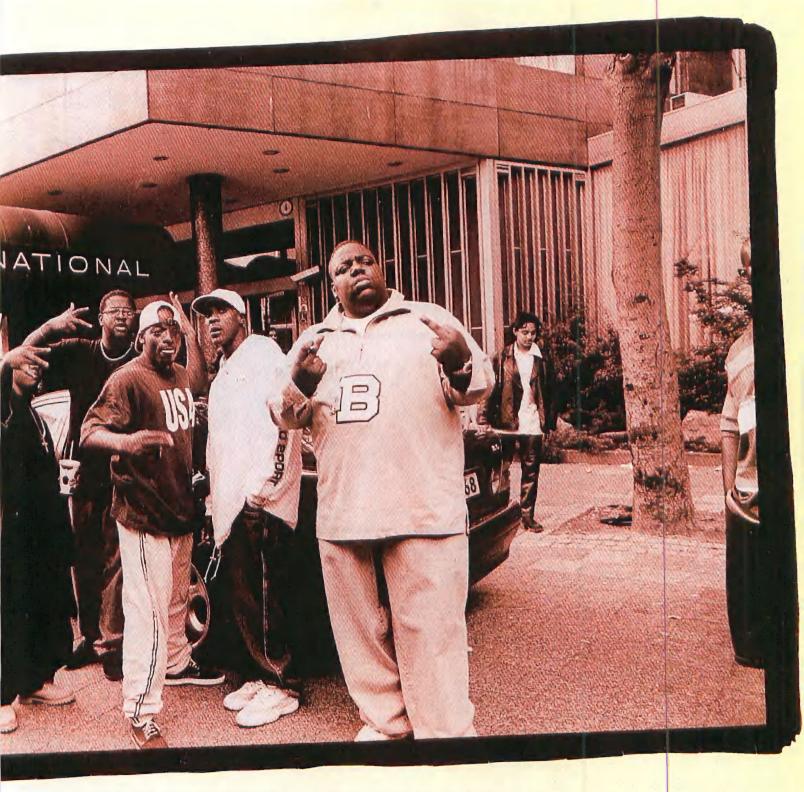
WITH THE LEGEND OF THE DRUM CLUB FRESH IN PEOPLE'S

decidedly different. Slab seem to have their sights set

on international stardom, while MC Projects hope to







MEANWHILE, ON THE SIXTH FLOOR, LARCENY, ONE OF THE JUNIOR M.A.F.I.A. CREW, IS PACING THE CORRIDOR. HE'S LOST his key. I'm the only other person in the corridor and I can't get into my room either, due to a jammed electronic pass.

He laughs at my dilemma for a few moments and then proceeds to walk backwards and forwards in front of his door, whistling as he does so. You get the impression he might be trying to summon up his lost key through some telekinetic power, or even that he imagines the door will suddenly spring open.

Neither happens. Practical action is called for, although what Larceny has to do next doesn't appeal to him. He decides to confess to the receptionist and hope his plea is met with sympathetic ears. He's dreading it. Experience has told him that young black men seldom have it so easy.

Five minutes later, Larceny is back up on the sixth floor, whistling again. The receptionist has supplied a replacement key without him having to show ID or be strip-searched. He still can't quite believe how "friendly" she was.

"Welcome to Europe," I shout as the hotel handyman attempts to reprogramme my door.

"I think I'm going to like it here," he returns.

THE GROUPS HAVE BEEN TOLD THEY MUST LEAVE THE HOTEL BY 5PM. TWO TOUR BUSES WILL TAKE EVERYBODY TO THE Feijenoord Stadium, a 15-minute drive away. At 4.50, the Hilton's foyer starts to swell. Outside, the autograph hunters have increased in number. About 30 of them are hanging around waiting for the invading Americans to emerge.

Biggie and Junior M.A.F.I.A. appear first and are immediately surrounded by camera-wielding autograph hunters. They oblige every request, systematically working their way through the signatures until they reach the coach doors. Coolio's hypeman and DJ climb on the bus. Biggie is the next to board. He takes the seat at the front, while the Junior

M.A.F.I.A. entourage pile onto seats around him. Coolio is still outside, flirting with the autograph hunters and genuinely enjoying every second. Then the coach driver arrives and informs us we have to change vehicles.

Why isn't apparent, but we all traipse off and head for another bus which is parked a little way in front. As we do so, a stream of teenage girls run after Biggie and ask him for a signature. He signs, smiles welcome and boards the second bus. Everybody follows him on. But we have barely sat down before the driver reappears and tells us we have to change back again.

With a few grunts and sighs, we make our way back to the original bus. Total, Bad Boy Records' bad girls, finally emerge from the hotel and clamber aboard. One of the promoters follows them on and announces, "The Coolio people should sit at the back and Notorious B.I.G.'s crew should sit at the front."

Coolio's DJ looks at Biggie. They both seem confused by this. Nobody moves. Plainly, no matter what is being

Notorious B.I.G.

said about the East Coast/West Coast friction among the rap cognoscenti (Biggie & the M.A.F.I.A. are New Yorkers, while Coolio is from LA), it is not happening on this tour.

The coach driver starts up the engine. With barely a pause, Biggie slips a tape of his new album tracks into the stereo and everyone settles back for the short journey. The smell of cannabis fills the air and a ballad floats from the speakers. As the song reaches the chorus, Biggie, his associate L'il Caesar and the Junior M.A.F.I.A. crew sing along with the tape.

"Rejected, dejected/Why did you neglect me?". The chorus repeats and each time they follow it with more emphasis on the terrible treatment the man has suffered at the hands of an uncaring partner. I can't help but find it a bit ironic that some of the most notorious characters in contemporary music, whose infamy and wealth comes from stories of guns, drugs and loose women, are sitting on a coach in Holland singing about broken hearts.

ARRIVING AT THE FEIJENOORD STADIUM, THE massive iron gates are pulled back to let the coaches through and we are all directed to a portacabin to get our passes for the night. The promoter was anticipating a crowd of 30,000, but reckons there's only just over 20,000. And it's a strange mixture of people, too, ranging from toddlers to 40-somethings.

Jan De Buek, the production manager of the event, informs me that he's "so happy" to have brought these artists to Holland. Back in the

Sixties, when he was in his twenties, he was a member of the first Dutch group ever to play black music. He looks upon this festival as a natural progression of his life.

The original line-up he had planned would have been the rap 'n' swing feast to end them all. But several of the names he'd hoped to have here aren't appearing. Jodeci won't be coming because of commitments back home. Likewise, Michael Jackson's nephews, 3-T, although nobody is bothered about that. Craig Mack, Biggie's label mate, is also missing. Personal problems, we're told.

Never mind. We catch a glimpse of H-Town thrusting their pecs as they croon their audacious "Knockin' Boots" anthem before it's time for the M.A.F.I.A.'s set.

All 15 members of the crew run around the stage, slapping each other's palms in passing and removing their clothes as their set progresses. Although Biggie isn't in Holland to perform in his own right, he makes a guest appearance with his protegees, joining up with them for "Player's Anthem" and leading them through the remainder of their set. Little Kim (the only female member of the M.A.F.I.A.) is positioned at the front of the stage and stands out like any women would if she had been squeezed into a handkerchief of

black lace and little else except a pair of shades and a smile. In varying states of undress, Junior M.A.F.I.A. and Notorious B.I.G. give the performance of the day. Their collective energy would put the Lucozade HQ to shame and their showmanship is nothing short of dazgling.

It's undoubtedly much more relaxing for them to be performing in Holland than at a similar gig in London or New York.

Cultural differences aside, the lewdness of Biggie and Junior M.A.F.I.A. excites the crowd to fever-pitch as their most infamous lyric, "Niggas, grab your dicks if you love hip hop/Bitches, grab your titties if you love Big Poppa", reverberates around

the stadium. This is the first reto gig on such a massive scale that Rotterdam has ever experienced and it is greeted with all the warmth of a family home-coming.

"I came up from the ghetto.
I used to sell drugs, rob
and steal. I cleaned up my
act and I made this rap thing
work for me. I thought
people would respect
me for that"

AROUND 20 MINUTES LATER, NOTORIOUS B.I.G. ENTERS the makeshift cafeteria to the side of the stadium. After he and the M.A.F.I.A. end their set, they head back to the dressing rooms for a smoke. From there, they move on to the canteen, where one of the workers asks Biggie if he would like some mineral water.

"Yes," he responds. "With bubbles, please."

She returns with the water and then asks him what he would like to eat. Order taken, she disappears to emerge minutes later with a huge plate of chips and a beef burger sandwich, on which he promptly deposits a ton of ketchup. It seems a good time to ask Biggie about all the gossip which

surrounds him. In between bites, I prompt him to talk about the last 12 months, during which he has seen his debut album, "Ready To Die", shift three million copies.

The rumours and the controversies which have beset him since his meteoric rise have played their part in making this 22-year-old a more introverted person than the one I met just a year or so before. The US hip hop handbook, "The Source", crowned him the King Of New York and, while it may have appeared to give him status, it has done little to help his mind-set or personal freedom.

"It's hard, I don't even go out anymore," admits Biggie. "I'm not a security-type person, I don't want to have bodyguards around me, I'm not into all that. Now we just chill in the house. There are a lot of times when we want to go out, but we just don't. If it's not some

drunks out on the street wanting to fuck with me, then there is some Faith shit [Biggie's estranged wife] or some Tupac shit [who was rumoured to be having an affair with Faith]. I just don't need it. I got feelings too, you know."

Commenting on his marriage break-up to singer Faith Evans, he says the biggest lesson he's learnt recently is that he married too young. He also says his material successes have not brought the rewards he imagined.

"I came up from the ghetto. I used to sell drugs, rob and steal. I cleaned up my act and I made this rap thing work for me. I thought people would respect me for that. But instead it's, 'Oh, he's sold all these records and now he thinks he's all that'."

A certain heaviness has been brought to the table with this reminiscing.

Biggie is at the head, with L'il Caesar sitting next to him. Caeser, who he's known since his days of selling weed down on the street corners of his Brooklyn home, is his constant companion. He knows when his friend is getting down and he also knows how to lift the Big One's spirits. Humour.

Caesar brings the conversation around to their tours. Biggie lightens up.

"In London, they go wild," announces Biggie.

"And in South Africa..." responds Caesar.

"In South Africa, they think we're pygmies!" comes back Biggie.

Everybody creases up.

"Yo!" giggles L'il Caesar, struggling to talk and stuff himself with french fries at the same time. "There are some really skinny women in Africa."

"How skinny is skinny?" returns Biggie.

"They are so skinny you can see their hearts beat."

More shrieks. Smiles all round. The white towel wrapped around Biggie's head quickly unravels as his large body quakes with mirth.

OUTSIDE, AARON HALL IS PREPARING for his set. Since his days with multi-million-selling swing innovators Guy, Hall has known all about hotting up a crowd and few people are oblivious to his charms. The girls from Total, Pam, Keisha and Kima, make their way over to the security enclosure, where they perch themselves on some barricades and sing along to his every lyric.

Finally, Coolio makes his way up the stage gangplank. As the headliner of

the tour, he has the most impressive setting. Two giant screens at the side of the stage beam out images of fantastic visual trickery, freeze-framing him as he performs, montageing his body against backdrops of atom clouds and Hollywood signs.

BACK AT THE HOTEL, THE LOCAL RADIO JOCK AND HIS THREE FEMALE companions are sitting on the very same sofa they were on around 10 hours ago. The girls still haven't managed to meet Coolio, but they are as optimistic as ever.

Biggie and L'il Caesar have made their way to the hotel restaurant and are waiting for another round of burgers. A young woman is giggling like a lunatic at the entrance of the eaterie. She knows the waitress serving the entourage and she wants an introduction. Finally, exasperated, the waitress leads her to Biggie's table and she peacocks herself in front of him. If it wasn't Notorious B.I.G., the chances are she'd be behaving badly in front of somebody else's table. As long as he was rich and (in)famous, that is.

Outside, some of the girls who have been waiting all day in and around the hotel are filling a coach which is going to take them to the aftershow party in downtown Rotterdam.

"There is the pussy wagon," smiles one of Junior M.A.F.I.A., but he, like Biggie and Caesar, is more interested in food.

A comment Biggie made earlier comes to mind.

"Before, we'd go out and be into everything. Drugs, girls, it was so easy. But now it's like we can't get too drunk or talk to any girls. It's scary. Like a test, I suppose."

FLYING HOME THE FOLLOWING DAY, IT STRIKES ME this has been a bizarre weekend. Every preconceived notion I'd had has been turned on its head. There is some truth to the East and West Coast divide, where artists are literally waging war for hip hop turf, but it doesn't apply to the two biggest names from NYC and LA.

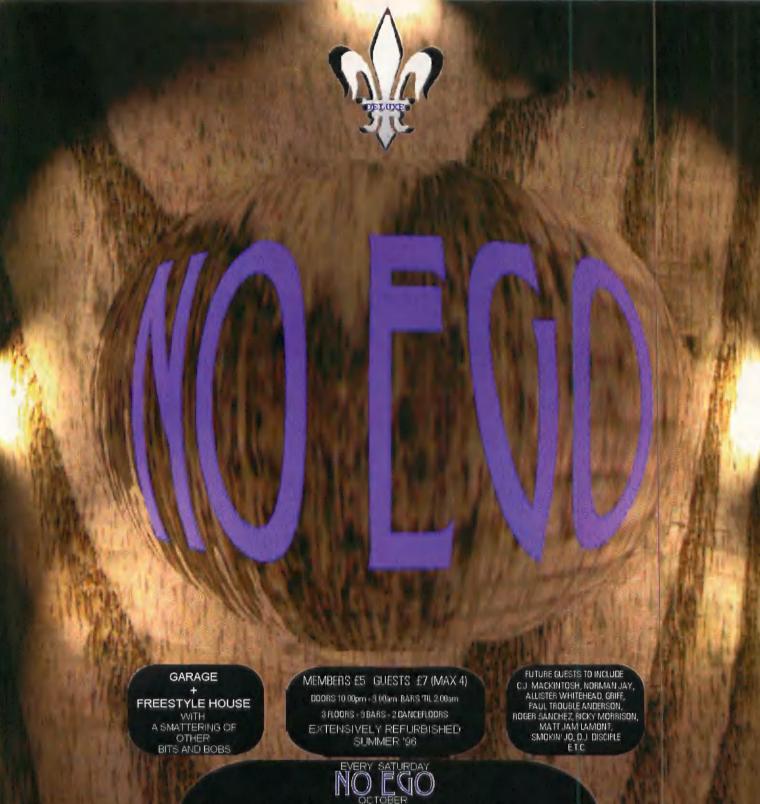
I also think about how world-wide success doesn't always bring happiness and, perhaps most importantly, to paraphrase Public Enemy, the hype might exist but it's your choice if you believe it or not.

This is a testing time for hip hop but, in my experience of life on the road with some of America's most wanted, it's a challenge which has been sailed through pretty damn cleanly this weekend.









5TH LISA MARIE EXFERIENCE, (NEIL HINDE, DEAN MARRIOT) MARK WILKINSON MIDDLE FLOOR FUNK & GROOVES WITH JONATHAN , LEROY HUSSEY

CHRISTIAN WOODYATT, PHIL SAGAR JONATHAN, LERDY HUSSEY. **12TH**

ROB ROAR, MARK WILKINSON MIDDLE FLOOR FUNK & GRODVES WITHJONATHÁN, LERGY HUSSEY 19TH

PAUL HARRIS (VELVET UNDERGROUND) PHIL SAGAR , JONATHAN , LEROY HUSSEY **26TH**

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The cost of running a club words Martin James

how much do∈s it cost to run a

With some clubs charging over £14 to get in, aren't we just helping to pay off



the promoter's mortgage? Not so, as we found out by contrasting the costs of running two clubs of very different sizes

PREVAILING IMAGE OF CLUB PROMOTERS IN THE UK IS THAT THEY'RE Jack The Lads with more money than sense and more snow than Switzerland. The reality, however, is very different.

In the current economic climate, when the difference between profit and loss is so narrow, most promoters are more likely to walk a fine line than snort it. Indeed, talking to promoters of clubs varying in capacity from 200 to 2,000, the emerging picture is that there's no such thing as a fast buck in the club game.

STAGING AN EVENT OF ANY KIND INVOLVES MORE HIDDEN EXTRAS THAN A LOAN shark's small print and, ultimately, it's these costs you pay for with your entrance fee. Perhaps the most obvious cost is the DJ, who will charge according to pulling power. A premier league player will expect in the region of £3,000 per set, while a jock from the next division down charges up to around £1,500. Below them, you'll find the majority of club residents and, on average, these receive the comparatively measly amount of £500 a night.

But according to Jim King at Cream in Liverpool, this is money well spent. So long as the DJ gives good value, of course.

"It's a generalisation to say greedy DJs are the cause of high entrance prices," he says. "You really don't mind paying for the professional attitude of people like Paul Oakenfold and some of the American DJs. They turn up at the start of the evening, check out what's going down and then follow the path the night is taking."

If only the cost of booking a DJ stopped at the geezer with the records. With most spinners, there is also usually a hotel to pay for and an agency in the background. And where there's an agency, there's a booking fee.

"A lot of agencies are actually very good, but some seem to charge 20 per cent to look at a diary and book the DJ in," says Phil Gifford from Wobble in Birmingham. "Some don't even seem to do that because the name DJs are often already playing in another venue close by on the same night as your booking."

ANOTHER SIGNIFICANT COST IS THE PRODUCTION AND DISTRIBUTION OF FLYERS. An intrinsic part of club culture, no promoter in their right mind would try cutting corners here. There's also the security staff to pay for. Safety guidelines suggest that there should be one security person per 100 members of the public.

For smaller clubs like London's Velvet Underground, this amounts to a maximum of four security people, the cost of which is often covered by the venue itself. It's a different story for the mid-range clubs, though, where the promoter has to take on a larger part of the responsibility. Wobble currently pay 50 per cent of the security staff costs, but they also only pocket 50 per cent of the door takings. Cream, on the other hand, have to foot the whole bill.

Nicky Holloway, the man behind the Velvet Underground and Mars Bar venues,

says that another major expense is the club's guest list.
"It's mad!" he exclaims. "There are so many record company people, promotions people, DJs and journalists these days, and they all want to be on the guest list."

On top of this, there's money to be spent on sound, lights, design and decoration. Thankfully, in recent years, club promoters have acknowledged the need for good, powerful sound systems. The likes of Renaissance and Cream also put a high value in the visual medium and are subsequently paving the way for others to follow in this particular area.

SO FAR, WE HAVE DEALT WITH THE COSTS OF HOLDING AN ACTUAL CLUB NIGHT, but some of the highest expenses incurred are on a day-to-day basis. Running an office, with staff wages, telephone bills, postage and stationary, for example. These amounts never change much, not even if you have a bad couple of weeks.

Although Cream can always guarantee a sizable crowd, smaller clubs like Velvet Underground can be at the mercy of elements outside of their control. Due to their central London location, this summer their numbers have been badly affected by bomb scares and the television images of marauding football fans during Euro '96, not to mention the tube strikes in the capital.

Of course, the wolf at the door of every successful club is the tax man. VAT is the most crippling cost of all, with 17.5 per cent charged for each person who wanders through the door. For Wobble, this has caused a major problem. Phil Gifford feels it has damaged their potential for growth.

"Last Christmas, we had a good run of nights and we thought we'd made a bit of money," he explains. "But after the VAT people did their sums, we ended up owing them. The thing is, our biggest outgoings can't be offset against tax. Flyers aren't taxable and most of the DJs aren't tax registered. All of which basically means that we're knackered."

And where there's a VAT man, there's a black market economy. This is something which particularly annoys Cream's Jim King, who strongly believes the key to the continued success of the dance music industry is to operate legitimately.

A GLANCE AT THE TABLE OPPOSITE SHOWS HOW EASILY CLUBS ARE AFFECTED BY a slight drop in numbers. They only make a profit on the last 20 per cent of people through the door and, of course, via offshoots.

For Cream, this includes their inerchandising, record releases, agency and tours. For Wobble, while their one-offs in Ibiza and Majorca may be profitable, they still rely on the income provided by their own DJing and their agency.

In the case of the smaller clubs, all costs must be kept as low as possible in order to remain solvent. And for the promoter to be able to reinvest in their club so as to compete with the plethora of fresh nights springing up everywhere, ticket prices will inevitably keep going up.

So are clubs worth what they charge at the door? Jim King thinks so.

"The situation isn't a negative one," he concludes. "Ticket prices often reflect the amount of reinvestment which is being made to ensure nights out get even better for the punter. Compared to going to a top-flight football match, which only lasts 90 minutes, clubbing is still good value for money."

CHEQUEBOOK AT THE READY. . .

COSTS	LARGE CLUB 1,700 capacity	SMALL CLUB 600 capacity	
DJS	£4,030	£2,800	
Main DJ (including agency fee)	£2,350	£2,400	
2nd DJ (including agency fee)	£820	nil	
Resident DJ	£600	£300	
Hotel bills	£260	£100	
CLUB SPACE	£5,875	£215	
Venue hire	£600	£215	
Sound costs	£2,000	included in hire	
Lighting costs	£1,500	included in hire	
Visuals/Design	£1,775	included in hire	
ADVERTISING & PROMOTION	£1,700	£915	
Advertising	£1,000	£750	
Promotion (flyers, mailouts)	£700	£165	
SECURITY (INC AGENCY FEE)	£3,000	£450	
STAFF & GUESTS ON NIGHT	£100	£100	
OVERHEADS (RENT, PHONE)	£1,500	£300	
TOTAL OUTGOINGS	£16,205	£4,780	
DOOR INCOME AT CAPACITY	£17,000	£4,800	
PROFIT	£795	£20	

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Getting personal with JAMIROQUAI's Jason Kay

When and where were you born?

"Stretford, just up the road from the Manchester United ground. I was born on December 30, 1969, at the end of the end. It was at the end of the decade and a decade of change at that. I was an identical twin, but my brother died when he was six weeks old because he had terminal brain damage. It broke my poor mum's heart. But then again, can you imagine two of us?"

Maybe you are the two of you?

"That is actually something which has crossed my mind. I've often thought about how things are happening for me. If I want something to go a certain way, it generally does. After getting a deal, for example, I knew my debut album was going to get to Number One. Sure enough, it did. And I've kind of saved my own life a few times. I've always had that, it's almost as if someone is looking out for me. It sounds dumb, but I always think it is because there were two of us. One of us went, but it's somehow like someone is still attached to me. It's almost as if I am living the life of the two."

What was your childhood like?

"I didn't come from a rich family. My mum, Karen Kay, the Seventies jazz singer, worked her ass off to give me what she could. She should have had the success which I'm getting. She pretty much brought me up on her own and, during the first few months of my life, we went to Nigeria and then Las Vegas, where she did three shows a night, the last one finishing at five in the morning."

Where did you call home?

"Nowhere. We just went from place to place to place. I remember being woken up in the middle of the night by my mum saying, 'Come on, we're going now'. She didn't have much choice, though. More often than not, it was because she couldn't afford to pay the rent."

What about school?

"I ended up at a school in Leicestershire. I was there for around a year and a half. It was the longest period I was anywhere. Each time, I'd bounce into the next school and they'd be like, 'Oh, here's the new guy', and I'd be like, 'Yeah, but I'm the funny guy, the one who will be at the back of the class making a noise'. You have to make your own space and barge your way through."

Do you have conflicts?

"All the time. Even with myself. For instance, I went through agony wondering if I should base the 'Travelling Without Moving' album around the motor car. I love speed, you see. I was a bit worried about what people would say bearing in mind that the first album was about the environment. Then I thought, 'Well, hold on a minute, just because I love to drive a fast car, that doesn't mean I believe in chopping trees down. It doesn't mean I think they should build more roads for my car'. The bottom line is I will open doors for old ladies."

Do people insult you?

"All the time. I was recently interviewed by this German journalist who told me the lyrics on the new album were crap. I bounced off that, but this same guy called me a dictator in the studio. I said to him, 'I'm a dictator, am I? Stop the tape and get out!"

Do you feel under attack?

"I have gone past the point of having to justify myself to anybody. I tell people, 'You try picking up the paper and reading a load of shit about yourself. See how you feel'. I am not going to deny myself things which I've wanted since I was a kid. At least I have had the courage and the conviction to go for what I want."

How has the world altered your personality?

"I have been shat on by so many people that my instinct now is to be very suspicious. I didn't used to be like that, though. I used to be really open, but people used that to tread on me. I changed when I was 21. I was just sick of everyone taking liberties with me."

Do your neighbours know who you are?

'Yeah, people stand underneath my window and shout,
'Jamiroquai is a wanker'. What's worrying is
these are professional guys. It's really scary
to think they're probably doctors."

Have you ever believed in any sort of conventional religion?

"No, siree! I follow the religion of the trees and the greenery. I follow the religion of the moon. I believe in what people leave behind them in the sense of trails and spirits, the energy which they project. I believe in vibrations, which is what the whole world runs on."

What do you think of power?

"You use it to make someone jump, but it should be the right person. Not the guy making tea down the studio, but the wanky record company executive."

How do you think other people see you?

"I step on toes real easily. I don't just step in shit, I sit and roll around in it."

What are your future ambitions?

"I want to find a little place in the country, somewhere with a studio and fields out the back where I can keep a few goats and chickens. I would really enjoy the simple lifestyle. There's also the other side of me, the one which drives a Lamborghini and a

Ferrari, but I'm not actually Mr Super Slick. My bedroom is not full of designer suits. I guess it is down to those different characters of m ne once again."

words

Sonia Poulton picture

Ellen Von Unwerth

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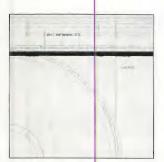
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flight of the Konders

Back in the days when all of Gotham City grooved to the sound of spacious deep house, **BOBBY KONDERS** was your man if you needed bass. In many ways, he provided the blueprint for Deep Dish, St Germain and today's other undulating funkers

6AM. YOU WANT THE SORT OF SLOW-BURNING HOUSE CUTS WHICH swirl out of the system and seduce you with their swooning melodies and massive, dubbed-out basslines. The kind of late-night blues you can wrap yourself in after a long, hard slog on the dancefloor. You want to be consumed to the point where you are left in a dream-like state, where your lazy movements are dictated only by the booming bass spilling into the room.

THESE ARE THE KIND OF DANCEFLOOR MOMENTS BOBBY KONDERS MADE. FROM 1988 to 1992, he produced a series of unique, spaced-out deep house grooves. Cuts like "The Poem", a record with an unforgettable spoken intro and a reggae-tinged feel which has so far sold in excess of 50,000 copies. There were others too. Cheek out his Massive Sounds EPs for Nu Groove or Dub Poets' "Black And White" on his own Massive B label and you'll find twelve after twelve of solid sonic pleasure.

Konders' records were specifically designed for the New York house scene of the late Eighties and early Nineties. For places such as The Choice, or Tony Humphries' Zanzibar club, or even an after-hours loft space in Brooklyn, places where local kids beat away the hours to DJs like Bobby Konders and their killer mixes of deep house and other dance music classics.

From Saturday night right through to Sunday morning, even Sunday afternoon, these clubs would all be jam-packed. But come the end of the session, rather than cranking up the pace and finishing on a high, the DJs would mellow things out for a while. They'd let the music take control.

They wouldn't hit the crowd with pounding rhythms and super-funky basslines. They'd take it deep, weaving in long, winding flute solos cushioned on hot-beds of chord sensations, jazzed-out saxophones and the kind of strings which could melt the coldest of dancefloors. Not just hook-fuelled tracks, but instrumental songs. Think of Masters At Work's "Our Mute Horn". Think of Mr Fingers' "Can You Feel It". Think of any of Konders' productions. Any at all.





But times change. Before too long, a new set of club kids came climbing through the ranks. The parties which Konders and his contemporaries had been putting on in Brooklyn slowly faded away. Zanzibar shut down and, towards the end of 1992, New York seemed to be losing something.

"The seene just kind of died," explains Konders. "Maybe not the acid seene or the tribal seene or the... I don't even know what they call it... the rave seene, I guess. Whatever. I just know people stopped being interested in deep house and garage, I'd always been into reggae, so I started dealing with that full time. It wasn't that I didn't like house anymore, it was just there wasn't anywhere fucking playing it."

BACK IN 1988, AROUND THE TIME NEW YORK'S LEGENDARY NU–GROOVE IMPRINT started up, Bobby Konders got his big break doing lunchtime remixes on WBLS, the radio station of the time. His slots were a huge success, so much so that he quickly made the move to working on his own studio productions.

By now, house music was really beginning to take off. Not in the mass-marketed glitzy clubs, but right there out on the street. In Brooklyn, where Konders grew up, house was everywhere. From the rap clubs to the youth centres, from the ghettos to the illegal loft parties.

"House was competitive with rap at the time," declares Konders. "The rap kids on the street would be checking for records like 'The Poem'. It's very different now, of course. The Brooklyn kids aren't checking for house music these days."

Although that may be the case in the Big Apple, if you take a look around, you'll find pockets of producers still carving out deep grooves. Thanks to Chicago's Larry Heard, Paris' Ludovic Navarre and Toronto's Austin Bascom, there is still enough late-night action to keep the slow-burning dancefloors going for hours.

Even in the traditionally harder-edged UK, artists like 16B and Deanne Day, plus labels such as House Of 909, are coming up with some awesome after-hours cuts. And seeing as how these records are getting played all around the world, it seems strange that New York, the place which provided the original impetus, isn't able to fulfil Konders' needs.

"I think the house scene has grown much harder," he states. "It's not as deep and it's more sample-orientated. I guess if I did a house track now, I'd have to take it to those new school guys. I'm not dissing them, but when I went to the Sound Factory Bar... I just didn't really feel any vibes. And I saw hardly any girls. I was bugging, For me to want to take one of my tracks to a DJ and get all excited, waiting to see if he'll play it at his club, I need to have that feeling. I suppose clubs as I know them have all closed now."

But most of the DJs are still around, so the clubs can't be that different, surely?

"The kind of crowd Junior Vasquez gets nowadays never came to our functions," he replies. "When we did our parties, about 75 per cent of the audience came from Brooklyn and 75 per cent were girls. I'm basically out of the house scene because it just isn't what it was when I was in it. The music has totally changed. It's gone to the white kids."

AND SO, SINCE 1992, KONDERS HAS BEEN A DANCEHALL REGGAE DJ. HIS MASSIVE B label has released around 70 records, four of them house, a few of them hip hop, but mostly reggae cuts. After this interview is over, he's due to fly off to Bermuda to play in a soundclash between Massive B and the local Soldier One crew. He'll be back to spin in the Bronx at the weekend, but he'll be off again on the Sunday, this time to Jamaica for a jam session with Stone Love from Brooklyn and the Jamaican Renaissance Disco.

"We'll be spending a couple of days voicing some tunes," he drawls. "Then we'll come back to Brooklyn and chill."

You can tell that Konders' heart is now in reggae. And while he hints at dropping a new house track in the near future, he'll never do it full-time again. He's happy where he is.

By the same token, although he's produced records for artists including Supercat and Ziggy Marley, he'll still be playing in tough places like the Bronx. Hanging out in Brooklyn, surrounded by the sounds of the ghetto. House music is too clean, too schmoozy for Konders now and it's hard to imagine him fitting into the razzmatazz of the Manhattan club scene. Nevertheless, when it comes to the superstar house DJs, there's one man for whom he still holds utmost respect.

"Tony Humphries," he smiles. "When I met him, he was mad cool. I'm a regular motherfucker and I don't like people who think they can 'big-time' you. I just don't want to have to deal with bullshit like that. If you're cool with me, then we're cool. But if you're a fake motherfucker, then I'll diss you. I don't give a fuck. If you give me respect, I'll give you respect. Sometimes you meet someone you respect and it's a real let-down. Sometimes they turn out to be arseholes.

"But Tony Humphries showed me mad love and that's why I'll always check for him. I've always respected him as a DJ, even when I didn't know him. When I met him, he was mad cool."

That's Bobby Konders, too. Straight-up and no messing.

Bobby Konders' remix of Monkey Mafia's 'Work Mi Body' is available now on deConstruction. 'The Poem' can be found on the 'Chill Out Too' album on Avex, while 'Black And White' appears on Laurent Garnier's 'Laboratoire Garnier' compilation on React



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2 SAMBA MAGIC [REMIXES]Summer Daze (VC)
3 YOU SEND ME Espiritu & A Guy Called Gerald (Heavenly)
4 SUGAR IS SWEETER
5 CHOCOLATEGus Gus (4AD)
6 TURN THE POINTFaze Action (Nuphonic)
7 OH NO
8 TELEPORT
9 THE MUTANT REVISITED
10 FILTHY [MONKEY MAFIA REMIX]
11 THE BEAT IS OVER Basco (Concrete)
12 LUCKY MONKEYSBjango (Hi-Life)
13 BUTT MEAT Howie B (Polydor)
14 TRANZ EURO EXPRESS
15 TIMELESS [REMIXES]
16 READY OR NOT
17 HELP ME MAKE IT
18 SPHERIQUE Emmanuel Top (NovaMute)
19 SYMBIOSIS/COMPLEXIFICATION
20 GET ANOTHER PLAN [REMIXES]
21 MY MATE PAUL
22 EP 3
23 PHAT JIVE EP
24 THE LAST ONE [DJ FOOD REMIX]
25 MILLENIUM Big Bud (Creative Source) 26 YOUR HEAVEN Urban Blues Project (Worx)
27 WHY AND FOR WHOM?
28 MY KINGDOM Future Sound Of London (Virgin)
29 ADVENTURES IN TIN TIN OUT LAND
30 JUS' COME [REMIXES]Cool Jack (AM:PM)
31 IT'S SO HARD [REMIXES]
32 THE LAIRWulf 'N' Bear (20/20 Vision)
33 PLEASURE AND THE PAINProject 23 (Dorado)
34 NOD TO H ₂ O [GRID REMIX]
35 AWAY Electric Blue (Precious Materials)
36 STUPID GIRL [TODD TERRY REMIX]
37 ROOFING TILES [REMIXES]
38 DARK FORCES [REMIXES]Slam (Soma)
39 MAKE IT ON MY OWN [REMIXES]
40 LOOSE CABOOSE Electroliners (XL)
41 GET UPBizarre Inc (Some Bizarre)
42 SWEET SURRENDERSegun (Sliced)
43 MIDNIGHT IN A PERFECT WORLD
44 NO PRESSURE Delta House Of Funk (Go! Discs)
45 MENUDITISPubliq Space (Underwater)
46 THE CURSE OF VOODOO RAYLisa May (Mercury)
47 MIND BODY & SOUL
48 POPULATION Terence Dixon (Metroplex, USA)
49 VOLUME 5 Sensory Elements (Azuli)
50 FORERUNNER

David Holmes Dave Angel CJ Bolland

The Muzik Sweep

MUZIK (115)

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SIELES

RADIO CHART

GIRLS FM (London, UK)

1 GET ANOTHER PLAN Abstract Truth (Talkin' Loud)
2 FLESH EATING DISCO London Funk Allstars (Ninia Tune)

3 TAKE CONTROL Divine Sounds (Divine Sounds)

4 SUSPENSIONS Spring Heel Jack (Island)

5THE CURSE OF VOODOO RAY Lisa May (Mercury)

6 CURLY LOCK Baby Fox (Malawi)

7 TRUTH THEME The Truth (High / Hope)

8 FLOWERS BLOOM Mandalay (Organic)

9 MIDNIGHT... DJ Shadow (Mo' Wax)

10 DECISIONS EP Jamie Myerson (Selector)

Chart supplied by Darren G from Girls FM. Telephone: 0956-517-095

HOME LISTENING CHART TERRY FARLEY (London, UK)

1 BLACKPOOL MECCA STORY Various Artists
(Soul Goldmine)

2 GREATEST HITS Alton Ellis (Studio One)

3 KISS FM SHOW Bob Jones (tape)

4 WALTER'S ROOM Black Science Orchestra (Junior Boys Own)

5 DR BUZZARD'S ORIGINAL SAZANNGH BAND Dr Buzzard... (RCA)

6 KISS FM TAPES Paul "Trouble" Anderson (tapes)

7 BEST OF... Donald Byrd (Blue Note)

8 RBM THEME Marshall Jefferson (RBM)

9 CLASSIC ROCKERS Augustus Pablo (Island)

10 CASINO STORY Various Artists (Soul Goldmine)

READER'S CHART

JAMES MACINNES (Llandudno, UK)

1 YOU'RE NOT ALONE Olive (RCA)

2 SEVEN DAYS AND ONE WEEK BBE (Triangle, France)

3 I AM Chakra (Jackpot)

4 MEDITATION, SPIRITUALISM AND LOVE unknown (Tetsuo Hard Corps)

5 REAL VIBRATION Express Of Sound (Positiva) 6 THE GIFT Way Out West (deConstruction)

7 CANDLES Alex Reece (Island)

8 RAYS OF THE RISING SUN Mozaic (Perfecto)
9 PELADEAN DAWN Sunday Club (Stress)

10 ANGELS SYMPHONY RAF (MCA)



Send all Readers' Charts to Muzik, King's Reach Tower, Stamford St, London SE1 9LS. Don't forget to include a passport-sized photograph

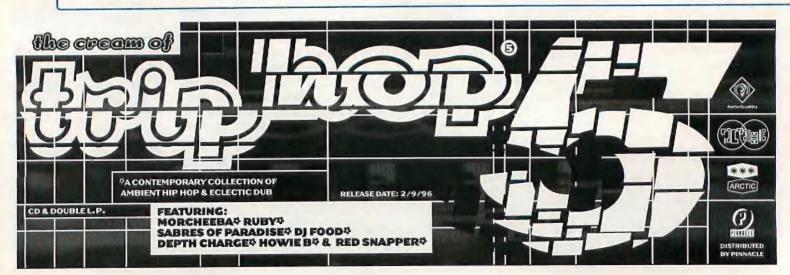
TOP 25 SALES 12-Inch Dance Singles

MANNABE
Spice Girls (Virgin)
HEY JUPITER/PROFESSIONAL WIDOW
Tori Amos (east west)
HIGHER STATE OF CONSCIOUSNESS '96
Wink (Manifesto)
IAM, IFEEL
Alisha's Attic (Mercury)
THA CROSSROADS
Bone Thugs N Harmony (Epic)
HIT ME OFF
New Edition (MCA)
BORN SLIPPY
Underworld (Junior Boys Own)
IF I RULED THE WORLD
Nas (Columbia)
MACARENA
Los Del Rio (RCA)
DO THAT TO ME
Lisa Marie Experience (Positiva)
RAYS OF THE RISING SUN
MOZAIC (Perfecto)
BRING ME LOVE
Andrea Mendez (AM:PM)
ACRAZY
Mark Morrison (WEA)
HOW DO U WANT IT
2 Pac (Death Row)
KILLING ME SOFTLY
Fugees (Columbia)
KEEP ON JUMPIN'
Todd Terry (Manifesto)
ASCENSION/DON'T EVER WONDER
MAXWEII (Columbia)
RAYS OF LOREN
Fevoke (Manifesto)
YOU'RE MAKIN' ME HIGH
Toni Braxton (Laface)
Le VOIE LE SOLEIL
Subliminal Cuts (XL)
TRIPPIN' ON BROKEN BEATS
Omni Trio (Moving Shadow)
CHAY OU GOT THE POWER
OFX (Epidemic)
Lisa Marie Experience
Maxwell (Columbia)
Columbia
Colum

TOP 25 SALES
Dance Albums

BEATS, RHYMES AND LIFE A Tribe Called Quest (Jive)
METALHEADZ – PLATINUM BREAKS Various Artists (ffrr) IT WAS WRITTEN Nas (Columbia) SO FAR Alex Reece (4th & Broadway) MY HEART...... Donell Jones (Laface) SECRETS Toni Braxton (Laface) THE SCORE Fugees (Columbia) THE HAUNTED SCIENCE Omni Trio (Moving Shadow) 9 THE NUTTY PROFESSOR Various Artists (Def Jam)
10 CAFE DEL MAR IBIZA – VOLUMEN TRES Various Artists (React) 12 KEITH SWEAT Keith Sweat (Elektra) 13 VYBIN' 4 Various Artists (Global Television) 16 MINISTRY OF SOUND Various Artists (Ministry Of Sound)
17 BONKERS - MIXED BY HIXXY & SHARKEY Various Artists (React) 19 CLUB MIX '96 - VOLUME 2 Various Artists (Polygram TV) 22 CREAM LIVE - 2Various Artists (deConstruction)

23 LEGAL DRUG MONEY Lost Boyz (Universal)
24 STAKES IS HIGH De La Soul (Tommy Boy)
25 SAVED MY LIFE Total Edwards (ffrr)
Chart details based on sales information supplied by CIN. CIN copyright.



GLOBA MIMIUNICATION CHART

KEVIN SAUNDERSON (Detroit, USA)

	THIS IS KRIMP EPFunky Muzik (Strictly Rhythm)
2	PROFESSIONAL WIDOW [VAN HELDEN REMIX] Tori Amos (Atlantic)
3	DA RHYTHM SLIDE El Bandolero (Strictly Rhythm)
4	HAPPINESS [FATHERS OF SOUND MIX]Surreal (Six By 6)
5	FANERLUCHE IDEALE
6	DO ME RIGHT [STACEY PULLEM MIX] Inner City (Six By 6)
7	DO YOU BELIEVE?
8	YEAH-YEAH Danell Dixon (Strictly Rhythm)
9	IN DA JUNGLE Playboy (white label)
10	PASSIN' THRU LOVE Victor "Overdose" Sanchez (Strictly Rhythm)

DJ KRUST (Bristol, UK)

1	BRIEF ENCOUNTERS	DJ Krust (Full Cycle)
2	DOWN	Reprezent (Talkin' Loud)
3	CHANGE MY LIFE	Reprezent (Talkin' Loud)
4	DARKER STILL	Dillinja (dub plate)
5	YEH YEH	DJ Die (dub plate)
6	UNTITLED	Andy C (dub plate)
7	NEVER LOOK BACK	Bill Riley (Protocol)
8	CAME AND CONQUERED	. Mask & Boy Wonder (dub plate)
9	PROTON BEATS	Bryan Gee (dub plate)
10	VIBRATIONS	Gang Related (dub plate)

PSYCHONAUTS (Yeovil, UK)

1	ENTRODUCING	DJ Shadow (Mo' Wax)
	BERRY MEDITATION	
3	KILLING TIME	
4	FROM THE OLD TO THE NEW	Stasis (Peacefrog)
5	BLUE FLOWERS [AUTOMATOR MIX]	Dr Octagon (Mo' Wax)
6	HAMSTER BREAKS 3 1/2	Space Travellers (white label)
	THE ABYSS	
8	RETURN OF BILLY THE KID	Lardy Lubrication (dub plate)
9	COMPETITION CATCHSPEED KNOTS	Constant Deviants (Vestry)
10	JESUS IN FOR THE KILL	

ı	KELLI HAND (Detroit, I	,
	1 XTC	K Hand (Radikal Fear)
ı	2 DO YOU LOVE ME	K Hand (Acacia)
	3 INDIRECT	Steve Bug & Acid Maria (Raw Elements)
ı	4 MONOMORPH [K HAND MIX]	Monomorph (Sphere Records)
ı	5 YOUR LAST MESSAGE	Solitaria (Midi Circus Projects)
ı	6 ZZINO (K HAND MIX)	Accelerate (Reload)
ı		Defcon (Nitric)
l	8 YOU AIN'T DANCIN'	Chaz Damiar (T&R Vinyl)
ı	9 MOVABLE PARTS 2	Robert Hood (M Plant)
ı	10 COME ON NOW BABY	

WARREN LE SUEUR (Jersey, UK)

4	LUCIU CATOLAIO DELANO	
1	HIGH [ATOMIC REMIX]	Hyper Go Go (Distinctive)
2	CONSTANTLY WAITING [MORAES DUB]	Pauline Taylor (Cheeky)
	TRANZ EURO EXPRESS	
4	THE BEAT IS OVER [SURE IS PURE MIX]	Basco (Concrete)
5	COMING HOME [SUNDAY CLUB MIX]	Visions (Stress)
6	FEELING NOT FACT	Axis Shift (DAT)
7	REAL VIBRATION	. Express Of Sound (Positiva)
8	SHAME [T'EMPO DUB]	Kim Wilde (MCA)
	COME ON [FORTH MIXES]	
	THE GIFTW	

ROBERT ARMANI (Chicago, USA)

_		0,000,
1	BURN OUT	Robert Armani (ACV
2	OVERDOSE	Bassman (De La Ray)
3	LUST AND BEAT FEELINGS	Luxt Trax (white label
	JAZZ IT UP	
	WAIT A MINUTE	
	MISSION INTERNET	
	BLUE EYES	
	OUT AGE	
9	PLACES	Joey Beltram (Tresor)
	D <mark>Second Coming</mark>	

PAUL VAN DYK (Berlin, Germany)

1	BLUE SKY	BT (Perfecto)
2	LUCKY MONKEYS [WAY OUT WEST MIX]	Bjango (Polydor)
	THE GIFT Wa	
	UNTITLED	
	UNTITLED	
	CAN'T STOP	
	HOPE	
	LIGHTENING	
	UNTITLED	
	O FÖRBIDDEN FRUIT [BT MIX]	

BEN WILCOX (London, UK)

1	OUT OF THE STORM [CARL CRAIG MIX]	Incognito (Talkin' Loud)
2	THE ONE / GOD BLESS	Lamb (Fontana)
3	PETTY PEOPLE	Sadat X (Loud)
4	TRUTH THEME [FILA BRAZILIA MIX]	The Truth (High On Hope)
5	SHAOLIN BEATBOX	Divine Hustlers (white)
	MY MATE PAUL	
7	BASS SPEAKERS [DJ KRUST REMIX]	Flynn & Flora (Independent)
8	PARADIGM	Data (Sirkus)
9	TURN THE POINT	Faze Action (Numbranic)
10	CANTO AZUL [FAZE ACTION MIX]	A Factor (Resolution)

SPECIALIST SHOP CHARTS

FLUX (Norwich, UK)

- SEVEN DAYS AND ONE WEEK BBE (Triangle)
- 2 FOR ALL OF US PFM (Good Looking)
- CHOPPER [REMIX] Terrorist (Dread)
- PICTURE DISC Nostrum/Roughage (Time Unlimited)
- CHALLENGE Nuclear Hyde (Noom)
- ROCK YOUR BODY M Experience 3 (Orbit)
- KEEP ROCKIN' Kitty Lips (Trade)
- 8 KNOWLEDGE IS THE KEY Bunter & D'Zvne (GBT)
- 9 MAD PLO DJ Red (Trouble On Vinyl)
- 10 FUTURE TRANCE Jones Sider (Tripomatic)

Flux Records, Unit 3, Bus Station, Surrey Street, Norwich Telephone/Fax: 01603-624-340

SPILLERS (Cardiff, UK)

- 1 ALL I NEED Wax Doctor (R&S)
- 2 ALABAMA BLUES [WAX DOCTOR MIX] St Germain (F Comm, France)
- WISHING FROM THE TOP Dana Bryant (WEA)
- MODULAR Air (Mo' Wax)
- FRESH AS YOU FUCKING LIKE Various Artists (Mosquito)
- UNDERCOVER EP Raw Deal (Botch t & Scarper)
- 7 SWITCHCRAFT EP Advent (Abstract)
- CONDITION RED Palmskin Productions (Hut)
- 9 YOU'RE NOT ALONE [RONI SIZE MIX] Olive (RCA)
- 10 COME TRUE Sunship (Filter)

Spillers Records, 36 The Haves, Cardiff

Telephone: 01222-224-905 Fax: 01222-340-358

MOVEMENT RECORDS (Southampton, UK)

- 1 FEEL ME Sungods (MCO)
- 2 DISKO BABY Daddy Cool (Alphabet City)
- BABY TALK Future Files (South Santi)
- 4 THE GIFT Way Out West (deConstruction)
- 5 FOOL PROOF Club Foot (Mr Changs)
- WHERE IS MY MAN Velvet Underpants (Sony)
- 7 BELIEVER DJ Energy (Time Unlimited)
- 8 CHALLENGE EP Nuclear Hyde (Noom)
- 9 DON'T STOP DJ UFO (Electric Kingdom)
- 10 I LIKE THAT Awex (Plastic City)

Movement Records, 3 Gibbs Road, Southampton Telephone: 01703-211-333 Fax: 01703-237-746

THREE BEAT (Liverpool, UK)

- 1 SUGAR IS SWEETER CJ Bolland (Internal)
- 2 DO ME RIGHT Inner City (Six By 6)
- 3 CRAZY THING 50/50 (Jackpot)
- HELP ME MAKE IT Huff 'n' Puff (white label)
- 5 DISCO MACHINE Big Bhoy Productions (white label)
- PROPHECY Insight (Sunkissed)
- ANGELS ABOVE ROOM 822 Lacy (white label)
- REAL VIBRATION Express Of Sound (Positiva)
- 9 CLUB TOOLS VOLUME 1 Kheyama (white label)
- 10 BEAUTIFUL PLACE Paul Van Dyk (MFS)

Three Beat Records, 58 Wood Street, Liverpool

Telephone: 0151-709-3355

Please fax all charts to Floor Control on: 0171-261-7100

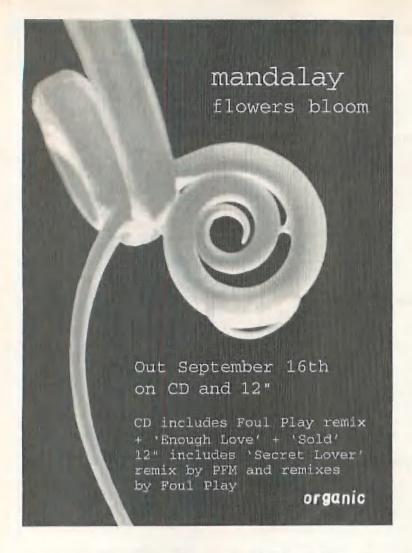
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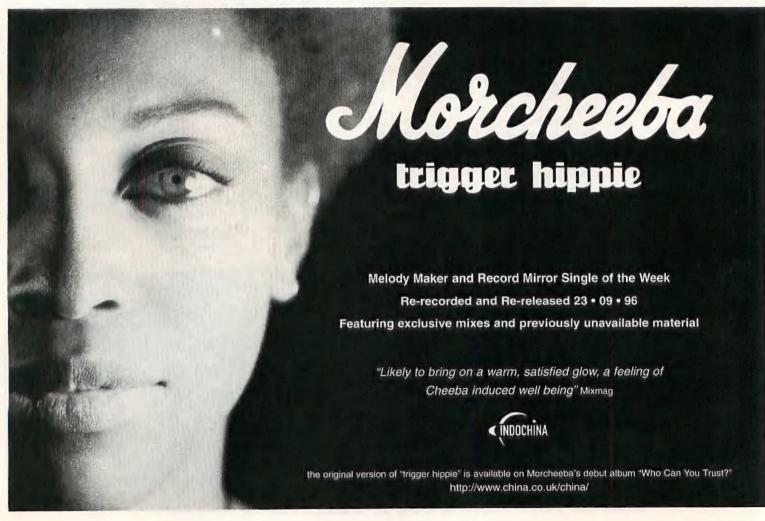
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WOODY MCBRIDE & DAVID STEVENS

Venus

MOM, USA

IF one record sums up the mood and tempo of the moment, it has to be "Venus". Slow, meandering, minimalistic house, with Kevin Saunderson hats and a beautiful vocal sample which tugs at your heart. It's great to see techno producers like Woody McBride laying down some truly soulful house music. Let's just hope we hear it at the next Bloodsugar. (BT)

Dave: "It's quite housey for Woody McBride." Alex: "I like his stuff. He's really popular in the shop. This isn't designed for home listening. It's meant for playing out in a big club. That sample? It's probably his girlfriend!!" 00000

PATRICK LINDSAY The Phat Jive

Harthouse

HIS contribution to the "Harthouse 100" compilation, "Male Phonk", gave a hint of what was to come, however "Phat Jive" proves the wave of approval Germany's Patrick Lindsay is surfing is quite justified. "Phat Jive" is a mind-blowing melange of stomping horns, super-funky techno, loopy disco and a wacked-out jazz MC. Shame about the BC-influenced "Loony Loom" though. (CB)

....

Alex: "He's had a lot of rave reviews, but I'm still not convinced. He comes from the lan Pooley school of big house records. This is very safe. You know you'll get a reaction if you play it."

Dave: "Why nick somebody else's sound, man? [Listening to 'Loony Loom'] Fucking leech. That whole sound belongs to Basic Channel. Come up with your own identity."

THE FEELGOOD FACTOR The Fonk Train

Southern Fried

ANOTHER sneaky Norman Cook cut? "Disco Train" certainly has the requisite number of disco licks, the cheeky vocal steals and irresistible funk inflections. And it wouldn't sound out of place on the Fatboy Slim album. Yeah, this is cheesy as Wotsits, but so loaded up on wiggy fusion sounds and happy homs that, just for a minute, you'll find yourself smiling quite contentedly. (CB)

0000

Alex: "I'm not really a fan of Norman Cook, although 'Fried Funk Food' was alright. But this is a blatant rip-off. I can recognise the guitar riff. It's S'Bam's old Italian stormer. 'Chica-Boom', isn't it?"

Dave: "This is the sort of record you hear down your local disco."

FUGEES Ready Or Not

Island

NOBODY could have predicted the sort of tenacity with which "Killing Me Softly" clung to the Number One slot. But as "Ready Or Not" proves, the Fugee's best is yet to be unleashed. These born-again hooligans offer a cringe-free conscious manifesto which is lyrically intensified by Hill's narcotic witches' brew. If "Ready Or Not" doesn't make the Top Ten, then there's no justice. (RN)

....

Alex: "The album is brilliant. Not a single duff track on it. The album version pisses on these remixes. They're just trying to broaden their appeal. It'll be a big hit." 00000



Guest reviewers: Fat Cat Records Reviews by Calvin Bush, Ben Turner, Rachel Newsome and Rob Da Bank



FAT CAT. They're not fat and they're not cats, but they are two thirds of one of the UK's most important record shops.

Dave Cawley and Alex Knight are the men behind the counter of the London shop which has helped bring electronic music to the masses. From their Covent Garden basement, they serve up the kind of rarities you daren't even dream of. Their tastes are also wildly eclectic. Alex is a topdrawer DJ, as well as producing the odd slab of wicked techno as Ijaak and (previously) Inky Blacknuss. Now they're both concentrating on the Fat Cat record label, which will be launched shortly with a clutch of new and as yet unheard artists.

After emerging from a under mountain of demos and Basic Channel test-pressings, Fat Cat clawed their way through this month's new singles.

DATA Paradigm EP

Sirkus

THE debut release for gadabout DJ Ben Wilcox's label. For all the information we have, Data might as well be the lost sons of Buffalo Bill. However, one thing's for sure, "Paradigm" is the sound of wild bush funk on fire. Just like John Barry's house band giving it the big one for a car chase between Red Snapper and James Brown. There are some Ils & Solo mixes too, but stick with "Paradigm" for fiery urban punk-funk. (CB)

Dave: "Uh-oh. Looks like they've nicked their logo from Transmat. I don't think big Del will be too happy about that. This is a good club cut. It's a take-off of a Seventiesstyle track, and it has a real edge to it." Alex: "One of the best things we've heard all day. It would have been nice to get another take on 'Paradigm' to balance out the drum 'n' bass versions."

....

DAVE ANGEL **Timeless** 4th & Broadway

A brief appetite-suppressant to keep us going until the next album, with new track "Fever" and a remix of "Timeless" offering all the necessary dancefloor action. The former guarantees frenzy-making alarms and mind-bending funk riffs, while the latter balances gossamer vocal techno with what sounds like a wheezing iron lung. However, it's the awesome remix

of "Rudiments" which makes this album so essential. Like Carl Craig rewriting the soundtrack for Last Night Of The Proms, its sleight of hand has "genius" written all over it. (CB)

00000

Dave: "The remix of Rudiments' is real high quality stuff. Exactly the sort of thing I love to hear Dave Angel doing."

Alex: "Fever' is alright, though by no means ground-breaking, it's well-produced, quality dance music. I prefer him when he's more jazzy. I agree with Dave here, the remix of 'Rudiments' is just epic."

....

T POWER Symbiosis/Complexification

SAILING close to the drum 'n' bass/ techno interface, T Power's ingenious experimental breakbeat goes east to intriguing effect. The bastard offspring of geisha girl meets sumo wrestling boy, the fractious electronica of "Symbiosis is ethereal and dark, with the occasional glimpse of real beauty. However, the turbulence of "Complexification" rides on turntables about as easily as its title slips off the tongue (RN)

Dave: "I'm not the biggest drum 'n' bass fan, it's hard to keep up these days. The press release says 'Symbiosis' is a cross between jungle and funky techno. God knows what the 'funky techno' is he's been listening to. 'Complexification' is much, much better. It's superb. I'm can't understand how the two sides can be so different."

●●●○ (for "Complexification")

TORTOISE Galapagos (Remixes) **City Slang**

THE Chicago groove cadets get their slinky guitar riffs licked into breakbeat shapes by the likes of Spring Heel Jack and Bedouin Ascen, otherwise known as fellow Chicago dweller, Jim O'Rourke. Embraced by the UK breakbeat elite, this musical masterpiece defies space, time and gravity, smashing straight through the roof and shuttling way, way out into the unchartered orbit beyond. Join the queue at HMV next to Björk, Goldie and James Lavelle. (RN)

00000

Dave: "I was playing one of these mixes to my girlfriend and she made me take it off because she said it was hurting her ears. Personally, I don't think music as good as this has been recorded since the stuff from the late Sixties. Tortoise are the Can of the Nineties. They're on a completely different plane. Stunning, totally stunning. Alex: "Tortoise are much better live than

they are on record. The way they work as a group of musicians is incredible. They'll all have a go at everything. No matter who's playing what, they've still got their sound."

GUS GUS Chocolate EP

YES, that's 4AD. As in the home of the arty-wispy-ethereal cliché. Except that this, their very first foray down the local dancing emporium, is quite exceptional. Apparently the work of a new Icelandic collective, these four tracks have more variety, breadth, depth, imagination and sheer class in them than most producers MUZIK Single Of The Month

come up with in a lifetime. There's deep minimal

techno ("Chocolate"), psycho-pop candy-coloured electro (the original of "Chocolate") and fizzling droid funk ("Barry" and "Cold Breath '70"), all crafted with the malevolent sprightliness of hyperactive nine-year-olds. It's no wonder Andrew Weatherall is asking them to remix his tracks. (CB)

-

e: "This lot came into the shop, there were loads of them. They said they were Björk's mates. We've got their album. It came in this funny furry pouch. This is a great starting point for them. Nothing they've done is cheesy. It's all original."

Alex: "Chocolate' is the one for me. The techno mix is okay but it's a little too bland. It's not ground-breaking, but it's not run-of-the-mill either."

....

CJ BOLLAND Sugar Is Sweeter Internal

A RADICAL change in direction for the Belgian techno god. However "Sugar Is Sweeter" suffers from two big problems. Firstly, it sounds distinctly similar to The Prodigy's "Poison". Then, just as you're starting to wonder how mad Mad Keith will be, the chorus goes and blatantly rips off Secret Knowledge's "Sugar Daddy". No matter how much of a party anthem it might make, you have to cringe when originators like Bolland resort to out-and-out plagiarism. Shame. (CB)

Dave: "Oh no, this is exactly like the fucking Chemical Brothers. [Taking it off] I simply can't listen to it any more."

Alex: "This is appalling."

BASCO The Beat Is Over Concrete

YET more mysterious parlour games from Holland's Jark & Dobre. Originally appearing on a limited blue vinyl Pssst outing, "The Beat Is Over" boasts strictly party-wise chemical beats, which clomp their way towards the finishing line like a Shetland pony on battery-powered coconut shells, before performing a mad lap of honour with a Hendrix solo as the national anthem. Sure Is Pure provide the housey remixes. (CB)

00000

Dave: "The original mix is just progressive house. Well-produced progressive house. But it's not as bad as CJ Bolland."

Alex: "The original is pretty good. Or maybe

I'm thinking of something else by Basco. Kelvin [Andrews of Sure Is Pure] is a really excellent bloke, but that version of 'Strings Of Life' he did was terrible."

SUMMER DAZE

Samba Magic [Remixes]

THEY'RE going to be enormous, you know... Basement Jaxx. Originally released on their own label last year, "Samba Magic" still sounds like a Rio carnival band losing it big time to a Lord G set at Hard Times. If she ever gets to hear this, Margarita Pratacan will be shitting bricks. Sneak's remix is mighty fine and dandy too. (CB)

00000

Dave: "Alex sold a lot of these in the shop. Everyone was dissing him for playing it." Alex: "I was hanging on the edge. Everyone was going, 'Nah, don't like it. Dodgy house tune'. Everyone who came in got a copy laid on them. I was a man on a mission."

LAST RHYTHM **Last Rhythm**

Stress

"VOODOO Ray". "Pacific State". "Break 4 Love". There are only a few records for which the term "classic" can barely contain their magnificence. "Last Rhythm" is one of them. Italian deep house (flutes, sunset ambience, kissme-now bassline) never hit greater heights. This is the 1992 original, along with non-essential remixes from Sure Is Pure, Way Out West and more. (CB)

Dave: "You shouldn't take drugs and listen to music, man, It's a big, big no-no. We're all guilty of it. This simply isn't a quality record. You're only reminiscing because when you heard it first time round, you we're like... [Makes mad gurning face] Compare it to 'Sueno Latino', which still sounds superb, and this is just recycled fodder." Alex: "Not the old 'Last Rhythm'? [Starts

making tranced-out ravey dance moves ? It's just been repackaged for the new youth. People should track down the original. I'm sure it's still floating around."

PURVEYORS OF FINE FUNK Volume 3

Peacefron

DAN Curtin re-enters techno orbit. So sometimes he's given to over-reflective cosmic twiddling and sombre sounds. So what! This is pure disco-tech magic. four tracks containing the psychedelic boogie of Balihu, the jacked-up strut of Sneak and more than a hint of Curtin's own supreme funkiness. The royal seal of approval can't be far off. (CB)

Dave: "Why haven't we been sent one of these? Dan Curtin's usually really weird, but this isn't."

Alex: "I loved 'Time Undefined' on Strictly. I wouldn't mind a copy of this. Sometimes he's a bit avant-garde, but this is far more straight-down-the-line. Peacefrog are so consistent. Are you sure you don't want to leave this with me?"

-



DELTA HOUSE OF FUNK No Pressure

Go! Discs

ASHLEY Beedle dons his hot pants before star-trekkin' across the universe to Planet Funk. After presenting the disco-centric Uschi Classen Band, the bespectacled one now gives us Delta House Of Funk. And with swoonsome vocals which provide a Nancy Sinatra for the post-acid house generation, you can bet this is exactly what Barbarella would sink into her bubble bath to. (RN)

Dave: "The Black Science album was really beautifully done, although nothing new. I prefer music which makes me go, 'What was that? What's going on there?'." Alex: "I like 'Fuckwit'."

AGENT PROVOCATEUR

Sabotage Wall Of Sound

POSSIBLY amyl house or is that amyl hop? Whatever, Agent Provocateur continue the eclectic beatz 'n' breakz ethic favoured by Heavenly Socialites. Complete with obligatory Monkey Mafia remixes, the acid punchlines and horny bass assault of "Sabotage" almost make it to the dancefloor, but somehow get distracted in the frug at the bar. (RN) 00000

Dave: "I saw this lot live and though they were terrible. I'm not into that Chemicals, Heavenly Social, druggy breakbeats stuff. They've got the same kind of attitude Boys Own used to have. It's background music."

ALISON LIMERICK Make It On My Own (Dubs)

THE "Beat Freak Dub" is left at the lights as Russ Gabriel flies past in third gear heading for Greater Dubsville. Looping Limerick's voice over some vintage synth stabs, he's beaten to the line by Blueboy, who slips by with his special sensimilia'd Scottish-style and dubs up our Alison like a haggis in an Amsterdam coffee shop. Well dub! (RDB)

00000

Dave: "We got offered this for the shop and, to tell you the truth, we blanked it. It got the thumbs-down. The mixes are pretty lame. Luke Solomon's mix is the stand-out." Alex: "I liked the Blueboy record on Guidance. There was a wicked funk cut on it. As for this, these remixers are capable of better."

RAW DEAL Undercover EP Botchit & Scarper

IF the cult road movie, "Easy Rider" was propelled into the future, then the perfect score would have to come from this lot. Jimmy Raw Deal's sound is sculpted from the kind of elemental extremes only found deep in the Arizona desert. With the widescreen epicness of The Doors, Charlie Parker's uncut cool and Afrika Bambaataa's wonky, extraterrestrial funk, Undercover's intensity would have Jack Nicholson's freaky Hells Angel turning pale with fright. (RN)

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FAT CAT

Single Of The Month

Dave: "It's mad how that dark sound has suddenly become so fashionable. The production is rough too, which is brilliant. Dark and wonderfully arranged. Yup!" Alex: "It's well made. Very good indeed." 00000

INTENSE Dusk Til Dawn

Rugged Vinvi A QUALITY outing from Rugged Vinyl, Intense (aka Simon, Beau and Dan) are responsible for the kind of orchestral drum 'n' bass which leaves your heart in your mouth. Although called "Dusk

Til Dawn", the filtered breaks, spooky bass and fan of strings, place this track in the Twilight Zone. Earl Grey gives the jazz-centric treatment to Intense's last mini-classic, "Genesis Project". Nocturnal listening. (RN)

Alex: "It's pretty middle-of-the-road. You're just waiting for it to kick off. This is strokeyour-chin, scratch-you-beard jungle." Dave: "It's a bit formulaic. It's an average record. I think that's why everyone's going mad for the dark sounds. Everyone's just jazzed up to the max. The Earl Grey mix isn't bad, it's like Blaze or early Nu Groove." 00000

BUSTA RHYMES It's A Party

RIGHT. Let's get this out the way. This record is not as good as "Woo-Hah". There. Actually, it's not as good as lots of things. David Beckham, the Kiss FM TV ads. "The Simpsons" and the bit in "Trainspotting" where "Born Slippy" kicks in. Actually, it's not very good at all. Take a rain check on that party, kids. (CB)

Alex: "I couldn't get into the album. It's fierce, but if you listen to the lyrics, they aren't saying much. If I'm listening to rap, I'd rather listen to Ol' Dirty Bastard." Dave: "Erm, I've never heard 'Woo-Hah'."

DIGITAL JUSTICE Theme From It's All Gone Pear-Shaped Fragile, USA

FAR from being pear-shaped, this fine British production (dug up from the archives by Derrick May) covers all the angles. Stick with the A-side, dust off your deck-chair, sit back and let these waves of sublime synths wash over you. Warning. This is a beatless tune, but one which refreshes the parts thumping beats just can't reach. (RDB)

....

Dave: "Have you heard that Tony Drake

album on Transmat? I thought it was really amazing. But this isn't for me. I prefer Tony Drake's stuff because it's subtler."

Alex: "I like it, but it does sound a couple of years old. It's not new and fresh."



HOWIE B Butt Meat EP

Potvdor

INFLUENCED by new chums, Eno and U2, Howie B's latest outing is his most technically-challenging to date. More dancefloor-oriented than "Music For Babies", "Butt Meat EP" still lies in an anaesthetic limbo of head-nodding semi-consciousness. Inhaling hard on the ether, Howie meticulously applies his surgical scalpel, coming up for air with distorted loops and fuct feedback. Uneasy listening. (RN)

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Dave: "I think Howie B is a total fucking genius. He's on it big time. The way he mixes sounds is so cool man. Excellent!" Alex: "I don't think my head is where Dave's is at. Maybe I'm a bit more mainstream." 00000

INNER CITY Do Me Right

AFTER the awesome success of "Your Love", Kevin Saunderson and Paris Grey serve up yet another killer house track. There's the original, which locks the feel-good sheen of "Big Fun" and "Pennies From Heaven" into a mighty irresistible groove. Then there's the Lisa Marie Experience and Xen Mantra mixes for the populists, plus Urban Sound Gallery's deeper interpretation for the purists. And for sheer orgasmic bliss, there's over 10 minutes of pure instrumental house heaven from the great Underground Prescription. (RN) 00000

Dave: "The Lisa Marie Experience mix is really embarrassing. But the Ron & Chez mix is really listenable because the drum patterns and sounds are different. They're trying to keep it deep. All the rest is crappy commercial shit."

Alex: "I like Ron & Chez' stuff. Their mix

ESPIRITU WITH A GUY CALLED GERALD **You Send Me** Heavenly

OKAY, we're cheating just a little. This is a rare-as-Lord-Lucan-public-speaking-engagements promo for Espiritu's

forthcoming album. There are three magic elements here. Firstly, Vanessa

Espiritu's warm Iberian sensuality drifting like the Mediterranean breeze. Then Gerald manipulates a shimmying jungle break without ever stifling the vocals. Finally, there's violin crescendos crushing down on you without any regard for your mascara running or your machismo being shown up. Sublime. (CB)

Dave: "This is a serious piece of music. I love the strings. It's just really, really really nice. It's going to be on the album. They've put out a few promos but they really should release it. Gerald's left most of the track intact and simply put his breakbeats in underneath, but it's not even jungle."

"I went up to the Heavenly office and they just happened to give it to me. Apparently, Gerald is the only guy she's worked with for the alburn.



here is another nice, polite, easy-going mix. All the sounds are polished and clean. ●●●○○ (For the Ron & Chez mix)

NATURAL BORN GROOVES Groovebird

Heat

REMEMBER progressive house? If not, the chugging beats of Groovebird will bring it all back! All 1992 breaks and liquid, dripping synths steadily winding up into a catchy trance experience. The Baby Blue mix reaches higher planes, using more modern tools to engineer a faster flipside. Neither deep house nor cheese, it's an injection of progressive house for those dying for a fix. (RDB)

Dave: "I love hearing the build-ups to these records. They all go 'Shooooom' and then in come the drum rolls. This is unusual for a record which is so big in Ibiza. I expected it

Alex: "I can't see what makes one of these tunes more popular than another. All the sounds are the same. They get played for two weeks and then they're gone when the next big one comes along."

to have more ups and downs.

MANDALAY Flowers Bloom in Desolate Places

THAT it's better to be a trend-setter than a follower is common logic. So this lot do themselves few favours by blatantly aping Everything But The Girl. A sonic equivalent of the Pepsi challenge soon eliminates these impostors, who only ever manage a pale imitation of EBTG's

cool vocal drum 'n' bass. Saved only by PFM's lush foliage of beats, Mandalay have little else going for them. (RN)

Dave: "I like some of the dark jungle which is coming out at the moment. Photek is amazing. Him and A Guy Called Gerald are just, wowl These remixes are going to kill their own scene. I've seen that happen so many times. There'll be some youngster who'll just blow them all away."

Alex: "The PFM mix is very safe, very polite and nice."

JEFF MILLS The Other Day

TIME to prepare for battle with all your fellow techno pals, as Jeff Mills causes the usual pandemonium down at the record shop in the scramble for his every last twisted loop and break. Axis 14 has four fine tracks, three of powerful, battlescarred cyber-funk and the last a drifting piece of cosmic junk ambience. It's Jeff Mills. It's fierce. It's uncompromising. It rules. What more do you want? (CB)

Alex: "I usually pitch this up to around +6. You can just tell it's Jeff Mills. The structure, the clarity, the production... It's the way he uses and works the groove. He can stop the groove and do something which is completely out of synch, and then lob you straight back into the groove again."

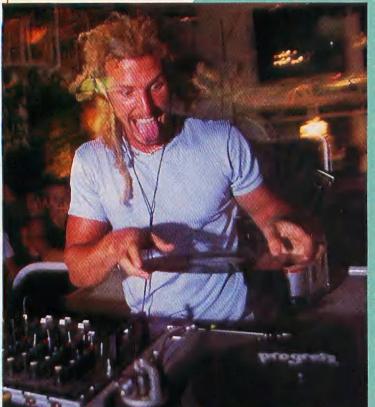
Dave: "I'd love to hear him do more of that Cycle 030 stuff. All those soundtracks with strings. He's just so smart."

....

STOP PRESS DAVE WALLACE - AGV 005 Street date: 7 Oct DI PULSE - AGV 001 MORPHEUS - AGV 006 "The fast rising DJ Pulse echoing the same classic jazzy house influences as Alex Reece and Wax Doctor." - NME Street dater as Oct SKIN DIVERS - AGV 002 TURNTABLE TERRANOVA "Cool and vicious Skin Divers induce nuff goosebumps with this one." - DJ AGV 007 KID LOOPS - AGV 003 Street date: 18 Hov "Never Let You Down is the aural equivalent of Hot Chocolate with a big topping of whipped cream." - Muzik DI PULSE-AGV 008 PIM - AGV 004 Street date: 9 Dec Pim's one of the four sexy, shining debuts from All Good Vinyl." - The Face Featuring Flytro iix remix







WINX **Left Above The Clouds**

HE'S on a hiding to nothing really, isn't he? I mean, come on. A white man with immense dreads, a boundless enthusiasm for meditation and clean-living, and a glad bag of party tricks (time-stretched vocals, furious 303 lines, snare drum pressure-points). Oh, and "Higher States Of Consciousness". As Private Eye's Glenda Slagg might put it, "Josh Wink, doncha' just hate him?'

Actually, no we don't. Wink is a unique character, outspoken yet often touchingly naive. These are precious enough commodities at a time when most producers are content to hide from being forthright like mice in a panic attack. And Wink's club tracks are positively slamming. Fact.

Mind you, he doesn't make it easy. "Left Above The Clouds" is going to endure plenty of criticism, much of it mindless. But when half the 28 (I) tracks are seemingly pointless fillers, you wouldn't want to be Wink's QC defending him against charges of reckless selfindulgence. Quite why he felt the need to stick 28 seconds-worth of bronchial wheezing in between the groovy new single "You Are The One" and the scarifying "Don't Laugh" is anyone's guess. Ditto for the aural fluff which is "Lint Trap" and the dissonant nihilism of "Hands Like Prunes".

Don't let these moments of playful idiocy deter you, however. "Left Above The Clouds" is still an auspicious, heck, even a brave album. Mantras and deep spirituality are the key. Loops, groove-locked and subtly twisted, contorted, distorted and generally fucked with, make for minimalistic heaven on the Dave Angel-ish "Funky Elevation" and the passionate energy-fest that is "Verano Azul".

Josh Wink has an innate sixth sense of being able to suffuse his productions with potent kineticism and oceanic warmth. Whether it's the junglist twanging "Topfe & Pfannen" or the lush sensuality of "How's The Music", you'll be sprouting wings and asking your best mates to point you in the direction of the nearest thermal currents.

Variety is another constant, as the Philly boy takes in acidic electro ("Sometimes At Silk"), a cappella poetry ("Minimal Thoughts") and, inevitably, the apocalyptic breakbeat acid of his "Higher States...

Nothing is normal, everything is permitted. And, on "Left Above The Clouds", Josh Wink has taken his license to thrill to the greatest possible extreme. Only your prejudices can revoke it now.

-

SOUND PATROL And there's more...

MC LYTE As Bad As I Wanna B east west

THE hip hop old girl still sounds as if she smokes way too many Marlboros, while her attitude has more than enough R.E.S.P.E.C.T. to make Aretha cancan. But Lyte still hits the jugular with her "b-girl stand" and a backdrop of easyto-groove-to beats supplied by a top production team of Jermaine Dupri, R Kelly and Rashad Smith. Slick. (SP)

THE MIGHTY BOP

Ultra Violett Sounds

Yellow Productions, France

MORE phat beats à la Français. The Mighty Bop's latest mini-album finds Chris "The French Kiss" puckering up to a selection of lowdown and delicious slo' mo' breaks. Brought to life by the gorgeous vocals of Louise Vertigo on "Je N'ai Pas Les Choix" and "Peau D'Ane", this selection of jazz, soul and Left Bank grooves is a sophisticated mix of pure Parisian perfection. (MJ)

MANASSEH MEETS THE EQUALIZER

Acid Jazz

HERE, dub scientists Manasseh and The Equalizer have locked homs in a mighty studio collision that is sure to have even the firmest floors quaking to the bass. Skilful, inventive and spooky as hell, these guys will gladly dive full fathom into deep Caribbean seas on "In Depth", before resurfacing with the wonderfully melodic hidden treasure of "Shining" itself. (RN)

LITTLE AXE

Slow Fuse **Wired Recordings** LITTLE Axe is the sound of industrial funksters supreme, Tackhead, featuring top guitarist Skip McDonald at the helm. The result is a blues-soaked

funk mixed with the trademark dub sound of On-U maestro Adrian Sherwood.

As a concept, this worked very nicely on last year's "House That Jack Built" album. Unfortunately, this time round things feel much less inspired. Both the blues and the beats head for a smoother cul-de-sac, while the dub is almost pedestrian. Quite simply, "People Do" and "Black Diamond Train" are dull AOR excursions.
"Too Late", "Blue" and "Storm Is Rising"

do, however, manage to find a sense of vibrant energy in their deeper swinging grooves, while "Must Have Seen The Devil" is a powerhouse of Alabama funk Bizarrely, though, the real high point of this album is the classic swamp-dub of "Ride On", which also happened to be the finest moment on the, er, last album.

This particular axe clearly isn't quite as sharp as it used to be.

Martin James 00000

SPRING HEEL JACK Versions

Island/Trade 2

TYPICAL. You wait months for a great album and then two arrive at once. First came the stunning "68 Million Shades" collection, and now there's this brand new, cellophane-wrapped dub venture from the workaholic east London duo. And where "Shades" was dense, multilayered and totally mind-bending in its complexity, "Versions" is often equally startling in its apparent simplicity.



Naturally, this being Spring Heel Jack, the versions are never merely simple remixes. "60 Seconds Dub" sets the tone, mutating into an epic Cinemascope stepper, decorated with hot flashes of pedal steel guitar and founded on a monstrous mutha of a bassline rumble. Even the more obviously drum 'n' bass tracks gain a fresh impetus. "Suspensions Dub" is transformed into a powerful driving

hardstep pulse, while "Crash Dub" floats sharp, needlepoint breaks over a virtually subliminal bassline.

Beautiful harmonies, fierce beats and smooth, sculpted basslines. Spring Heel Jack were already three steps ahead of the pack. This album should ensure they remain there. Essential.

Rupert Howe

OLIVE Extra Virgin

ARE they named after Olive Oyl? Maybe it's Olive from "On The Buses"? Or could it be Calamata, queen, black or green? Whatever. This is the debut album from remixers-to-the-gentry, Robin Taylor-Firth and Tim Kellett, following the comparative success of their very first vinyl outing, the single "You're Not Alone".

The problem is that while they may make for mouth-watering hors-d'oeuvres, this



Olive actually fall way short of an Egon Ronay-style satisfying feast. From the opening number, "Miracle", via "Killing", "Falling" and "Curious", "Extra Virgin" is sub-Tricky, sub-Massive Attack and sub-Portishead. It tries its hardest to be as languid as a summer zephyr, but merely succeeds in being as limp as a soggy old squeegee rag. Despite the wonderfully crystalline vocals of Ruth-Ann.

A competent try then, but as the album's

Louis Taylor

final track says, " Don't Think So". Peter Redmond 0000

LEWIS TAYLOR **Lewis Taylor**

YOU know how

every new "soul" singer recites exactly the same litany of influences? "I grew up on Marvin Gaye, Al Green and Stevie Wonder," they chant,

as if the mere mention of these names is all that's needed to place them in that sort of league. Then you hear the record and it's yet another prissy exercise in siliconegreased technique.

Well "Lucky", Lewis Taylor's debut EP, was different. It captured the atmosphere of prime Seventies Marvin Gaye before going off in intriguing directions all its own. No remixes, just four remarkable songs.

There may still be a few copies left in the shops. If I were you, I'd hurry. Otherwise you'll have to buy the self-titled album just to get the EP's great opening track. And "Lewis Taylor", for the most part, is a grim disappointment, a fearful agglomeration of soft-soap styling. It's bland and totally dispiriting. Everything, really, that "Lucky" promised it wouldn't be.

Lewis Taylor is touched by true brilliance. Sadly, "Lewis Taylor" isn't.

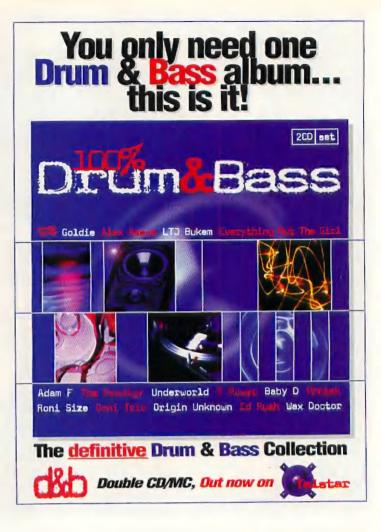
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 17 UP & DOWN / UP & DOWN
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 19 FORERUNNER / NATURAL BORN GROOVES
 20 I THOUGHT 3, BUT WERE 4 IN FACT
 (HAMBURGER MIX) / TAKKYU ISHINO





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KITACHI A Strong Unit Done On Plastic

IT'S heads in the bass bin time, as Leeds' Iration Steppas sound system don their Kitachi guise for some serious skanking dubwise collisions. And what a system



clash this release is. Hip hop, house, acid and roots are all fused into one mighty tasty plate of skunk grooves. It works the best when they explore the realms of pure dub science. "Realms Of Dub" and "Kitachi In

Dub" both display a deep understanding of the sound system ethos, fucking with the bass end while throwing the tweetersonics out into orbit. It's an all-pervasive attitude which infuses the entire album. Thus, both the downtempo hip hop of "Scratch" and the upfront house beats of "Constructive" are lifted away from the pedestrian to the truly ether-bound.

CUIND DULUI And there's more...

DAVID TOOP

Pink Noir

TITLES like "Lime Leaves" and "Sugar Frosted Charcoal Scene" might ready you for some Cocteau-style ethereal murmurings, but the follow-up to last year's superb "Screen Ceremonies" is distinctly uneasy listening, scraping out the eardrums with a jagged, barbed wire ambience and often degenerating into shrieking free jazz. Contributors include Jon Hassell and Asian top boy,

Talvin Singh. (CB)

FREAKY CHAKRA VERSUS SINGLE CELL ORCHESTRA

Freaky Chakra Versus Single Cell

Astralwerks

YOU won't find two more individual Bay Area knob-twiddlers than this particular pair. Conceived as a soundclash live am, this off-the-cuff set gradually works its way from the very bare bones of 303 electro and scorched acid, up to an allout techno throbathon. It's not pretty (except for the haunting "Wishfulness"), but at least it shows that all the San Fran sunshine hasn't blunted their trigger happy ballistic basic instincts. (CB)

CRISTIAN VOGEL

Specific Momentific Mille Plateaux

NOT the usual techno fare we've come to expect from Brighton's Vogel, this is more a collection of frequency snatches moulded into a patchwork of distressed timbres, textures and rhythms. Tracks like "Cat On A Catnip", "Disintegral" and "A Ghost Online" all make for uneasy yet seductively hypnotic listening. Machine manipulation comes face to face with oppositional ambient at an electro-sonic cultural studies discourse, we say. (MJ)

Kitachi represent all the spirit of The Scientist, the passion of Jah Shaka and the energy of a hip hop jam, bound up in one liquid slab of molten grooves. Excellent.

Martin James 00000

AALIYAH

One In A Million Blackground/Atlantic

TWO years is a very long time in puberty. Even longer if you're a singer bang in the middle of it. It's remarkable, then, how well teen wonder Aaliyah seems to be developing. No wonder the maturity mirrored in her work is the envy of other acts in the crowded teenage r&b market. Her transition to successful adult star is almost assured.

Her debut album relied so heavily on its writer, producer and arranger, R Kelly (who she was rumoured to have married illegally two years ago), that its follow-up just had to diversify. And with Naughty By Nature's Kay Gee co-producing, rappers Treach and Slick Rick guesting and a Marvin Gaye cover popping up in there too, "One In A Million" succeeds.

The sentimentality relayed by Aaliyah's youthfully fragile voice is by no means original. But once this gets married (for real this time!) to the kind of tuff beats that slope so steeply they are practically perpendicular, it proves that modern r&b need not equal mundane r&b. Jacqueline Springer

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CJ BOLLAND really can't have failed to notice the changes in the scene since his stunning "Fourth

Sign" debut. That came out back in 1993, before the enormous flood of electronic dance music burst its banks and all but swamped the techno nation. However, now it's third album time and Bolland's got much more to prove.

Sensing subtlety and diversity currently enveloping the music scene, the Belgian power-merchant has enlarged on all the gentler aspects of his work. His inimitable brand of synth sheets are planted over breakbeats, dulcet electro-pulses and even drum 'n' bass.

Bolland still applies the by now familiar panel-beating, four-horsemen-of-the-Apocalypse pressure on "The Prophet", but the overall mood is one of restrained power. The real shock is reserved for the "Sugar Is Sweeter" single, with its hook hijacked from my own "Sugar Daddy" Told you it was a shock!

Treading water, perhaps, "The Analogue Theatre" nevertheless sees CJ Bolland keeping his head held high.

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GENASIDE II New Life 4 The Hunted

Internal

GENASIDE II, the old school breakster terrorists (remember "The Alchemist"?),



ONE HALF OF A WHOLE DECADE FIVE YEARS AT MINISTRY OF SOUND

CI MACKINTOSH / TODO TERRY FRISAY? Seb fontaine / Iom Pleased Wimmin LOGICAL PROGRESSION

CAT.Nº MOS5MC

MINISTRY OF SOUND PRESENTS.. One Half Of A Whole Decade Ministry Of Sound

"THINGS just aren't what they used to be, are they? Ecstasy, Ibiza, club fashion, club atmospheres, Ministry Of Sound?" Well, we disagree. Clubbing and dance music has never been better. Who needs the drugs? Who needs Ibiza when you have Lisbon and Mykonos? Club fashion? Who cares. Atmosphere? Get on the dancefloor, for fucks sake.

But as for Ministry Of Sound, well that's a different story. The club which once meant so much to so many has long left the weekend priority list. Saturdays there were legendary and Fridays truly groundbreaking. Yes, everything must move on. But to where? Well, to Frisky, fluffy bra-tops and compilation albums which sell through "Smash Hits". And to a corporate attitude which counts the money coming in before it considers the unwelcome direction it may be taking

I've nothing against the club. I've had some great experiences there. Hive five minutes away from the place so I, more than anybody, would dearly love to see it find its feet again. But the reason why we are saying all this is because we're expected to say great things about the club now that it's celebrating its fifth birthday

with the release of "One Half Of A Whole Decade".

Well, the album does bring back some good memories. The three CDs consist of a Rulin' mix, one capturing the happy vibe of Frisky, and one representing the club's continued support of jungle. Seb Fontaine mixes Leftfield's "Not Forgotten" and "Kinetic" by Golden Girls. CJ Mackintosh concocts a thoroughly enjoyable vocal spread, while Bukem and Conrad liaise on some fine lyrical lashings. But it's Todd Terry's mix which best reflects MOS, mainly for ending with Robert Owens' tearful "I'll Be Your Friend". If you heard this track on the Ministry sound system shortly after Larry Levan had given it his approval, you'll know why this moment hurts so much.

Which is why it's painful to see one of the most brilliant venues and one of the most successful forces in dance culture fall by the wayside. Muzik really doesn't want this to happen. But the Ministry have created this mess. Only they can clean it up. Ben Turner

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(for the album) (for the general state of affairs)

have sensibly avoided the linear route right into the jungle for their major label comeback. Sure, the album "New Life 4 The Hunted" is brimming over with real breakbeat action, but with the hardcore rush unwound into a sprawling epic of blunted beats.

Like Massive Attack dosed up on south London attitude (titles such as "Choose Your Weapon" and a taste for Samurai graphics show a lingering fascination with militaristic hip hop chic), Genacide's style is a visionary re-edit of competing UK street sounds. Dub, jazz, rap, acid and jungle are all cleverly filtered through a strange, apocalyptic Giorgio Moroder/ "Bladerunner"-style ambience.

Unfortunately, some of the vocals fail to match the inspiration achieved in the music. There's a fine ragga/rap flavour brought to the Wu-Tang collaboration, "Basic Killer Instinct". But suspect soul vocals given lyrics like "I lost my mind in a mirror of illusions" fall some distance short of perfect poetry

Sharp in close-up, then, however the complete picture remains very slightly out of focus.

Rupert Howe

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FAT BOY SLIM

Better Living Through Chemistry

HAVING a party? Got your paper cups? Check. A selection of nuts, crisps and Twiglets? Check. Martini and olives? Check. "Laaaargin' It Volume 39" as remixed by the great DJ Y-Fronts on Rip-Off Records? Wrong, wrong and wrong again. If you really want to improve the quality of your party, you're going to need the cheeky charm of Fatboy Slim rotating on your music centre.

He really couldn't hope to conceal his identity for long. Because "Fatboy Slim" is yet another alter ego of none other than Norman Cook, the Pizzaman and Freakpower supremo. As the former, of course, Cook wowed dancefloors with the acid mantra, "Trippin' Out". And Freak Power hardly need an introduction.

Now we've got Fatboy Slim. This time Cook's in his mobile disc jockey guise (though disco lights are sadly not included with this debut album). Fusing Pizzaman's club cool with Freakpower's wide-boy flares and afro wigs, "Better Living Through Chemistry" is a cool conversion of all Cook's infamously eclectic influences into ten slammin' party tunes.

Guaranteed 100 per cent phat beats, you and your chosen friends can groove to everything from punk to funk to junk, from disco house to sexy techno, all in the comfort and safety of your

very own living-room. There's even the "Everybody Needs A 303" single, which finds Sly Stone jamming by the drinks cabinet with Josh Wink. Nice one, Norman.

Bombing the joint with applied sampledelica, Cook's skill is to re-record, remix and reinterpret all those universal party faves. Listen closely and you'll hear hints of New Order, Congress' rave anthem "40 Miles", and even a jumping rhumba take on "Song For Lindy" which is enough to have your Aunty Ethel shaking her wig. Not to mention the moshing guitars of The



Who's "Can't Explain" sliced into the silky smooth beats of "Going Out Of My Head"

By the time you get to the massive breaks, acid squelches and jazzy snares of "10th And Crenshaw" and "First Down", you'll be wondering who the hell spiked the punch. Because you'll want to shake them firmly by the hand in gratitude.

Now available for weddings, birthdays, bar mitzvahs and funky house parties. Booking essential.

Rachel Newsome

CHUCK D

Autobiography Of Mistachuck

NINE years on from "Yo! Bum Rush The Show", Public Enemy's Chuck D has got round to his first solo album. But hold on. This is not just a PE album without Flav and X. In fact, it sounds nothing like PE at all. Gone is their powerful sonic attack, replaced by a soulful, funky groove and cameos from artists such as Isaac Hayes as opposed to the likes of Anthrax. Even Chuck D's rapping style seems to have developed. The old dog's learnt some new polyrhythmic tricks to help break up his old stentorian boom. This is Chuck in contemplative mode.

He's still a political animal, however he has now shifted his attention to the black community, its lack of self-respect and its self-destructiveness. On the three standout numbers ("No", "But Can You Kill The Nigger In You?" and "The Pride"), Chuck gives his perception of what's wrong and how to combat it.

It may have become fashionable to take pops at Chuck D, but "Autobiography..." deserves only praise. Will Ashon

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MARK BROOM

Angie Is A Shoplifter Pure Plastic

MARK Broom could easily represent the United Kingdom in the "Perfectly Sublime Technolympics". For labels like Ifach, Rewired, A13 and Mo' Wax, his quality control would put some of the so-called big guns to shame. But as a DJ, his talent is sadly more recognised abroad than at home. And then there's the Pure Plastic label, run in conjunction with his engineer Dave Hill, with its string of highly cool yet unheralded singles.

However, maybe "Angie Is A Shoplifter" will manage to change all that. Deeply emotional and intensely funky, with bags of sensuality riffing through its technofunk grooves, it makes a splendid homelistening experience.

When it gets minimal, as on "Funked Up" and the wonderful "The Salsa", it refuses to degenerate into head-fuck territory. When it's spooky, as on the string-soaked passion of "X Marks The Spot" and the swirl-tastic "Lost Message", the hairs on your nape bristle in haunted admiration. And when it wanders off into gonzoid funk ("Any Number") and dandy Detroit disco ("Come Home"), it rounds out the album into a blueprint for how to keep techno truly funky, fearsome and above all, fascinating

Calvin Bush 00000

SASHA & JOHN DIGWEED

Northern Exposure Ministry Of Sound

IMAGINE superstars Oasis jacking in their stadium antics and opting instead for the odd midweek gig in Bournemouth, Middlesborough or Brighton. Well that's pretty much Northern Exposure for you. Mega-jocks Sasha and John Digweed playing to small crowds of dedicated clubbers in an effort to escape from the whole superclubbing herd and get those nerve-endings jangling again.

Considering their extreme fondness for the four-hour marathon as opposed to the hour-long sprint, both DJs acquit themselves admirably here. There's one upfront exploration of trance, deep house and pumping techno and a second more restrained effort, which wibbles away very merrily in a "Wildlife On One"-meets-Cafe Del Mar style.

The key to both mixes is the subtlety with

which they marry seemingly incongruous sounds (like the piano plonk on Dope On Plastic's "Wave Up") to more direct vocal cuts, as on The Drum Club track, "Sound System". Both of the albums display an elephantine ability to pluck overlooked records from the past, like Underworld's "Dark Train" mix of "Dark And Long" and Banco De Gaia's "Last Train To Lhasa".

And there's not a single cascading string dreamscape in sight. Honest lestyn George

....

WHITE KNIGHT

White Knight

"PSYCHO" theme music over rough Chicago beats. Mutant 303 screams twisted into hypnotic monster grooves. Words and phrases like "En-er-gee" and "Prepare for alarm" high in the mix. And to top it all, a super-hard Chi-town version of The Bucketheads, complete with full disco string section. If this is your idea of a cool LP, then White Knight's debut is the one for you. But for the rest of us...

He may well be a historic figure in Windy City mythology, but you'd best avoid the stuttering beats of "Gonna Jack '96" and the where-have-I-heard-this-before "Jack the house" sample in "White Knight '96". Dodge the drum rolls a-plenty, the naffas-you-like acid lines and over-simple

drum programming.
Acid house was funky, exciting, amazing and life-changing. Sure, it was crazy and more often than not drug-induced. But there's one thing it never was. Boring. And that's what "White Knight" is. Trax have released some truly amazing records in house music's lifetime. This just ain't one of them.

Kevin Lewis •0000

SUIND PATRUI And there's more...

MIND OVER MIDI

Elektrical Aktivity

Beat Service, Norway

IN the wake of acts like Biosphere, Mental Overdrive and Ismistik, Mind Over Midi are the newest of Norway's burgeoning techno acts. Their debut album may not have the assuredly deft gracefulness of its peers, but as it moves from icily cool Detroity techno to hard acid and random industrial twitchings, there's sufficient drive and ingenuity to make it stand out. Not quite a fjord fiesta, though. (CB)

KNIGHTS OF THE OCCASIONAL TABLE

Les Elephants Du Paradis

Middle Earth/Jungle
"LAVA Lamp"? "Trunky Wants A Bun"? A cover that just begs to be filed under "boring corner" and a cartoon Ganesh on the sleeve? KOTOT don't do much to help their cause. Silly really, as they are already up against it with tracks that squelch haphazardly through the kind of ambient dub and uninspiring quasijungle that countless bedroom bods would dismiss as too damn obvious. Not exactly crusading. (CB)

SPACEBUGGY

On This Planet Out On A Limb

RUMOURED to be ex-Havana man, Richie Millar, "On This Planet" is no more and no less than a six-track, DJfriendly selection of minimal, thumping, Detroit-influenced techno. So it doesn't pole-vault into the future, and Bandulu arguably do it better, but for real full-on, Scottish, heads-down set-fillers, standout tracks, "On This Planet" and "Butt Splice" are just the trick. (CB)

DJ T-1000 Pure Sonik Manifesto

Pure Sonik

DETROIT DJ, producer and sci-fi artist, Alan Oldham, opens the first chapter on his brand new post-Generator label with a nine-track statement of intent. No frills, no fills, just stripped-back, pared-to-thebone, hard-funking electronic techno. Check "Finding My Voice" and "London" for stretch-looped glitches and twisted sonic metal, laid across the niftiest of tough grooves. Fierce stuff. (CB)

CYLOB Cylobian Sunset

Rephlex **CYLOB**

Presents Loops & Breaks

Rephlex

AFTER Aphex, µ-Ziq, Vulva and Luke Vibert, it looks as though Rephlex have discovered yet another radical innovator of supremely idiosyncratic electronic innovation. "Cylobian Sunset" has a quirky charm and sleight of hand, with off-kilter Moog madness that is jawachingly adorable, while "Loops & Breaks" is just that. Check the latter's piss-taking Record & Tape Exchange packaging, too. (CB)

SO WHERE WERE YOU IN '89

PRESENTS

ALBUM

From 1989-1990 The Classic House Collection

OUBACK ON 2 CD'S R FUNG & KID BACHELOR MIXED BY TREV

CD ONE

- 1. Sueno Latino Suenolatino (Paradise Version)
 2. Fallout Morning After...Lenny Dee
 3. Hard House (Todd Terry) Check This Out
 4. Pandella This Way That Way
 5. Landlord I Like It
 6. Dionne Come And Get My Lovin
 7. Soft House Co. What You Need
 8. Katherine F. I'm All Right

 - - 8. Katherine E I'm All Right 9. Psychotropic Hypnosis
 - 9. Psychotropic Hypnosis

 10. Bang The Party Bang Bang Your Mine

 11. Bam Bam Give It Too Me

 12. Bam Bam Where's Your Child

 13. Shut Up And Dance 5 6 7 8

 14. Masters Of The Universe Space Talk

 15. Proteen Sonic Experience

 16. Feel Surreal Free Fall

 - - - 17. Cry Sisco Afrodizziact

CD TWO

- 1. Plez Can't Stop
 2. Debbie Malone Rescue Me
 3. 1st Project Right Before
 4. Micky Finn She's Breaking Up
 5. New Deep Society Warehouse Days of Glory
 6. Turntable Orchestra Your Gonna Miss Me
 7. Coldcut People Hold On
 8. Kariya Let Me Love You For Tonight
 9. The Night Writers Let The Music Use You
 10. Adeva Feat. Paul Simpson Musical Freedom
 11. Inner City Big Fun
 12. Nomad Devotion
 13. 23 Skadoo Paradox Jailbreak
 14. Rhythm Section Feel The Rhythm
 15. Rhythm Section Check Out The Bass
 16. L.N.R Work It To Bone
 17. Corporation of One Real Life





AIRUMS JAMIROQUAI

Travelling Without Moving Soho Square

THE Seventies was an age when people lived out their fantasies. Between the clubs of New York and the gay bathhouses of San Francisco, running rampant on disco and cocaine, the USA was host to a level of substance abuse, promiscuity and all-out lassitude not witnessed since the heyday of the Roman empress Messalina.

The Nineties, too, is an age when people live out their fantasies. Not their sexual or chemical fantasies. Lord, no! That might be dangerous. But those whose secret dreams involve foisting the blandest bits of previous decades on the public have discovered hog heaven. And none appear to have rolled around in that clover more assiduously than Jamiroquai's Seventies-fixated Jason Kay. Here is a man who would happily live inside a Roy Ayers album track if you could fit it with plumbing.

"Travelling Without Moving" is Jamiroquai's 17th album. Or maybe it just feels that way. It is, of course, the habitual mix of tepid funk, more tepid funk, tepid soul and further non-variations on the theme of tepid funk. And then, just to spice up the recipe a little bit, there's a squat, lardy lump of streaky white reggae, which would need the attentions of a blowtorch to so much as coax it to the borders of tepid.

JK has stopped singing about whales and ecology, but it's not the relief you might expect. His views on love and life in general are so wispy as to make "Emergency On Planet Earth" seem, in retrospect, more illuminating than a debate between Noam Chomsky and PJ O'Rourke. If you're unfamiliar with those names, I suggest you spend your money on their books. Or on drugs. Or on vile and illicit sexual acts. Or on a giant stuffed porpoise. Anything at all, really, as long as it's not this record.

David Bennun

.0000

they've done, but it clearly reiterates why
the band split up. The suffocation of
any individuality. Where is Bobby
Brown's trademark cockiness?
Or Bell, Bivens and Devoe's own
special brand of wryness? How
about Ralph's demureness and
Johnny Gill's vocal prowess?
At least the band's unflappable
romanticism hasn't been dumped.
There are ballads that break your

way for modern male r&b groups. "Home Again", their first album in eight

years, is as competent as anything else

romanticism hasn't been dumped.
There are ballads that break your heart one minute and apologise for doing so the next, alongside the midtempo numbers that tug at both your heart-strings and your knicker elastic. So not quite a new edition, then, but a

welcome addition all the same.

00000

SECRET KNOWLEDGE

So Hard

deConstruction

KRIS Needs' punk rock attitude is more than welcome in today's corporate dance

SECRET KNOWLEDGE

so KARO

So KARO

So KARO

So KARO

The can the can

blandscape. So it's no surprise that his and Wonder's Secret Knowledge project flicks the bird to both the moody techno and the airhead house camps. Nor that they set your ass (not your arse) in motion, knowing

full well that your mind will follow.
"So Hard" jacks to tales of hard living

NEW EDITION Home Again

MCA

RESERVE your scorn.
New Edition may have
been child stars, but unlike
the Osmond brothers, they
made proper r&b. And unlike
the Jackson Five, each member
has also achieved notable solo
success, foraging through the
burgeoning musical styles of hip
hop, soul and new jack swing, even
creating underground classics. In
fact, it wouldn't be overstating their
case to say that New Edition paved the



Soma 45 Soma 45 ens Due to be released 16 September

september dark forces
From the debut album headstates

original mix additional mixes by: claude young kenny larkin bonus track: sick organ

Distributed by RTM / Disc

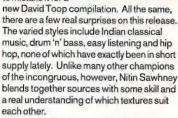
vinyl / cd (featuring additional track) : plastic jazz and harder loving with an erratic and impish air. One minute we have the insalubrious blues intro of the epic "Sugar Daddy" with its now infamous "I love you sugar daddy" breakdown, the next Wonder is sizing up some guy on, er, "I Dig Your Ass". Blimey.

Collaborators like Dan Zamani, Ashley Beedle and Jah Wobble add 303s, deep grooves and bass rumbles respectively. And it all adds up to make this an album as intelligent in its execution as it is cinematic in breadth. Wise up with da Knowledge. Kleran Wyatt

....

NITIN SAWHNEY Displacing The Priest

Outcaste SAWHNEY'S second album is so omnivorously eclectic that it would be easy to mistake it for a



Thankfully, Sawhney avoids playing mere parlour games in order to create unlikely sound combinations. For instance, tablas and cosseting Astrud Gilberto-style vocals complement each other neatly, although the end result is less a profound meditation

on the dangers of religion than a modern approximation of "The Girl From Ipanema". In attempting to broaden pop's horizons, musicians like Nitin Sawhney often end up making the world feel smaller and the foreign less exotic, which is probably no bad thing. The same could fairly be said of "Displacing The Priest".

David Bennun

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HORACE ANDY

Skylarking Melankolic

FOR their premier release, Melankolic, Massive Attack's brand new label, have chosen to focus their attentions on the long and illustrious career of Horace "Honey-Throat" Andy, who has got to be one of reggae's sweetest voices. Mostly, this long-player turns out to be an indispensable overview of Andy's oeuvre, taking in such seminal tracks as the title number, "Skylarking, "Natty Dread Aweh She Want" and the truly excellent "Every Tongue Shall Tell".

Chances are you'll have heard Andy before on his Massive Attack collaboration, "One Love". Ironically, compared to the rest of the album, this is the one inclusion that gives his soaring, vibrato tenor voice the least room to take wing and climb towards roots 'n' culture heaven. The only other quibble might be the exclusion of "Sweet Music".

However, minor gripes aside, Horace Andy has, after all, worked with some of the leading lights in reggae music's recent history. And his aching, rasta choirboy vocals will linger long after you've set your CD player onto instant repeat.

Peter Redmond

00000

THE OPERATOR

Zero Divide

Emergency Broadcast

UH-OH! Mysterious Jap alert. The Operator says he left the Land Of The Rising Computer Chip and headed for Detroit so he could hang with his techno heroes. And believe it or not, the result is a wonderful foray into minimalist techno phunk. The rhythms pulse at you like a sumo on crystal meth. "Silver", "Material World" and "The Machine" explore the deepest of groove recesses and "Kanji" is pure, ballistic bleep magic. (MJ)

PAUL SHUTZE

Abysmal Evenings

Virgin PAUL SHUTZE

New Maps Of Hell/ The Rapture Of Metals

The Mapture Of Me Bin Cot

THREE Shutze albums in one. The Big Cat releases are classic reissues exploring the chaos and order interface in urban breakdown with a series of harrowing but extremely beautiful movements. The new album, "Abysmal Evenings", is his 12th. On it, tracks such as "Slow Burning Ghosts" and "The Close Heat Of Starlight" are fused with the beautifully syncopated beats of an Indonesian gamelan orchestra, while "The Lotus Voltage" sets harsh, abrasive drones against the eerie ambience of Ubud at dawn. [MJ]

SPACEWAYS

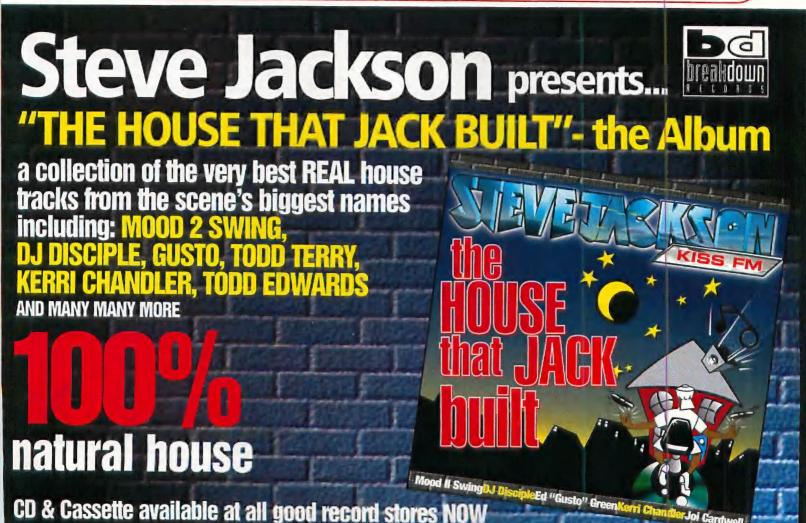
Trad

Cup Of Tea

THIS abstract jazz combo bring together neo-classical film soundtracks, drum 'n' bass flavours, funky beats and a little "Swordfish trombone"-era
Tom Waits, which means "Trad" is bursting at the seams with improvised ideas. While lacking in cohesive direction, tracks such as "Time Changes Space", "City" and "Slow Charlie" manage to lift things above the quagmire of confusion. Sadly, though, the vocals are dreadful. [MJ]

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Sound Patrol reviews by Calvin Bush, Martin James, Rachel Newsome and Sonia Poulton



ALCATRAZ - DC IN THE MIX

Subversive

CONCEPT: Those Deep Dish collaborators in the mix, spearheading the future house sound of Washington DC.

KEY PLAYERS: Bagfuls of exclusive Alcatraz remixes, including Angel Moraes – "I Like It", Dihann Moore – "You Can Do Anything" and Jan Johnston – "Take Me By The Hand".

USEFUL SUBS: "Sexy Thing", a top track by the duo's Jean Phillipe, and a stupidly rare remix of Lisa Moorish's "Love For Life".

VIEW FROM THE TOUCHLINE: Escape from Alcatraz? No way! Swim with the pumphouse tide, but watch out for some excess remix flotsam on the way. (CB)

CLUB MEETS DUB VOLUME 2

Zip Dog

CONCEPT: Hard-to-find rarities exploring the sound of the rhythm collisions when club meets, er, dub.

KEY PLAYERS: Dreadzone's "Zion Youth" given a seeing to by Underworld, Charlie Hall dubbing up his "Dog Hair Soup" as Phlex, and Iration Steppas meeting Dennis Rootical on the digi-skanking "Run Dibby Dibby Dub".

USEFUL SUBS: The Rootsman – "Bind Us Together", Freaky Chakra – "Big Aura", Zion Train – "Hover Craft". VIEW FROM THE TOUCHLINE: This is a digidread inna dub-u-like stylee. Rewind

Salektahhhh... (MJ)

00000

SUGAR & POISON

Virgin

CONCEPT: Sweet soul ballads exploring the very heights of ecstacy and depths of despair, as picked by Dr Music himself, David Toop.

KEY PLAYERS: Isaac Hayes – "Never Can Say Goodbye", Mr Fingers – "What About This Love" and Chic – "At Last I'm Free".

USEFUL SUBS: All the usual suspect crooners are present and correct (Luther Vandross, Smokey Robinson, Al Green, The Isley Brothers). And, wahey! Loose

Ends — "Hanging On A String".

VIEW FROM THE TOUCHLINE: No slurp-happy
easy options here, although still plenty
of schmaltz and slickness. Fire & ice,
hot & cold. (CB)

00000

GIVE 'EM ENOUGH DOPE VOLUME 3

Wall Of Sound

CONCEPT: Sarf London beat-merchants go uptempo (slightly) in an attempt to pack in more meat per beat than the Dewhurst butcher's meat mountain.

KEY PLAYERS: Exclusive new tracks from Propellerheads, The Ballistic Brothers and Spacer, and suave-house rarities from Rollercone and Violet. Plus Faze Action – "In The Trees" and Basement Jaxx – "Samba Magic".

USEFUL SUBS: Les Rhythms Digitales –
"Tropicano". Magnificent technipulation
from an ultra-rare seven-inch.
VIEW FROM THE TOUCHLINE: Enough dope?

Enough is never enough! (CB)

00000

CLASSIC HIP HOP VOLUME 2

Mastercuts/Beechwood

CONCEPT: A second batch of old school hip hop classics from the vaults.

KEY PLAYERS: It's a hard-to-fault collection, scoring bonus spotter points and gold Adidas for the first ever Def Jam single, T La Rock & Jazzy Jay's "It's Yours".

USEFUL SUBS: Solid golden oldies from the likes of Main Source, Beastie Boys, Public Enemy, Ultramagnetic MCs and Digital Underground

VIEW FROM THE TOUCHLINE: Pure dope on plastic. (CB)

00000

ABDUCTION

Solid State

CONCEPT: 30 tracks of "The finest Eurotrance and hard house". Aka: "Now That's What I Call Bangin' In The Nineties". LINE-UP: Mixed by resident Up Yer Ronson jock, Andrew Soulter. It also comes in a bonus unmixed version.

KEY PLAYERS: No surprises here really, but

VITAL COMPILATION 1

KRUDER & DORFMEISTER - DJ KICKS

Studio K7, Germany

CONDEPT: Here, Vienna's finest dope-jazz movers, lured with the seedy promise of "Drugs, money, mo' drugs and money and then some gals and their sisters", mix up a superb selection of downtempo and jungle classic.

KEY PLAYERS: Lounge-beat perversion on Showroom Recordings — "Radio Burning Chrome", firing jazzy-funky drum 'n' bass from Moving Shadow's "Aquasky" and JMJ & Flytronix plus K&D's own smoking "High Noon".

USEFUL SUBS: Not a single duffer in sight,

but plenty of solid skin-up and chill-out groovers from Statik Sound System, Small

World, Rockers Hi-Fi and Beanfield.
WEW FROM THE TOUCHLINE: German label seduces Austrian beat masters. With K&D now working on their debut album, prepare for imminent world invasion. (MJ)

....

trance history lessons aplenty from the likes of THK, Jaydee, Havanna, Quench and Golden Girls.

USEFUL SUBS: Loads more treasure island finds from Pump Panel, Hardfloor, Way Out West and Age Of Love.
VIEW FROM THE TOUCHLINE: It's not exactly a

VIEW FROM THE TOUCHLINE: It's not exactly a kidnapping to Planet Underground, but more an instant beam-up to the Moon Of Classic Memories. [CB]

•••DO

JAZZ IN THE HOUSE 3

Slip 'N' Slide

CONCEPT: It should be pretty obvious by now. This time Slip 'N' Slide go beyond the 4/4 with a big afro rhythm influence. LINE-UP: Phil Asher on the mix, and there's an unmixed version too. Perfect.

KEY PLAYERS: Tokyo Offshore Project — "Hyperambient", Norma Jean Bell — "I'm The Baddest Bitch", Kenlou — "MAW War" and that long-gone 1991 classic, Li'l Louis — "New Dance Beat".

USEFUL SUBS: Plenty of fine productions from Masters At Work (natch!), Blaze and Phil Asher & Orin Walters.

WIEW FROM THE TOUCHLINE: Slip inside this jazz-house as you pass by. (CB)

....

THE LIFE AND SOUL OF MANCHESTER ENGLAND

Go Blue

CONCEPT: A retrospective representation of Manchester's Eighties soul scene, days when soul was soul and stormed into the charts at number, er, 52.

KEY PLAYERS: 52nd Street's classic, "Tell Me", and Fzya's demure "Poetical Love",

Me", and Fzya's demure "Poetical Love", alongside pleasant memories from The Bygraves, Victor Haynes and Chapter & The Verse.

USEFUL SUBS: M People's truly delightful
"Colour My Life", which eclipses their
recent efforts without even trying.
VIEW FROM THE TOUCHLINE: Ah, memories...
Remember once more the days when
British soul was but a nipper and could
still afford to take understatement by
the hand without worrying about being
commercial. (JS)

00000

ORGANISED SOUND

Jazz Fudge

CONCEPT: Artists and friends of DJ Vadim, with a manifesto of "Deaf to trip hop, r&b, infiltrated hip hop and wack booty MCs", and loads of abstract hip hop attitude.

KEY PLAYERS: Label boss and sometime

Ninja wrecker, DJ Vadim, cutting and scratching his way through "Noctumal Thought" and "Credit Versus Merit". For straight-up rapping, check A-Cyde and Lewis Parker.

USEFUL SUBS: Skunked-up paranoia on Ice Versus Palace – "More Brother Dub", block-party breaks on DJ Greenpeace – "Progressive Agenda" and weirdelica from Mark B and Heterogenous.

VIEW FROM THE TOUCHLINE: A most valid attempt to foreground hip hop's basic cuttin', scratchin' 'n' rappin' techniques. Drop the weaker vocal tracks and we could be cookin'. (RN)

00000

TRANSIENT 4

Transient

CONCEPT: Trance label leaders still trying to reach that higher state of spiritual consciousness with all the usual mantralike rhythms.

KEY PLAYERS: Plunging acid breakdowns in all the right places from Disco Volante, and Cosmosis' cheeky sense of humour on "Psychofunk".

USEFUL SUBS: A very interesting breakbeat patina on Electric Universe – "On Line Information". Darker bass and deep eroticism on Planet BEN – "Question Mark". But, unfortunately, the generic sustained tempos and homogeneous rhythms mean there are few other standout tracks here.

VIEW FROM THE TOUCHLINE: The perfect soundtrack material for TV shows like "Power Rangers", where superhuman saviours take on mighty external forces in apocalyptic battles for the planet. Or just plain fractal-friendly fun. (RN)

ALIVE AT PRIDE'96

Journeys By DJ

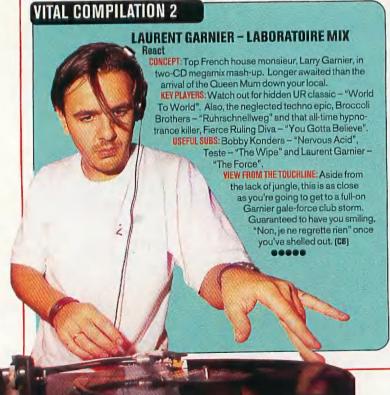
CONCEPT: A snapshot soundtrack of this year's Gay Pride, recorded live.

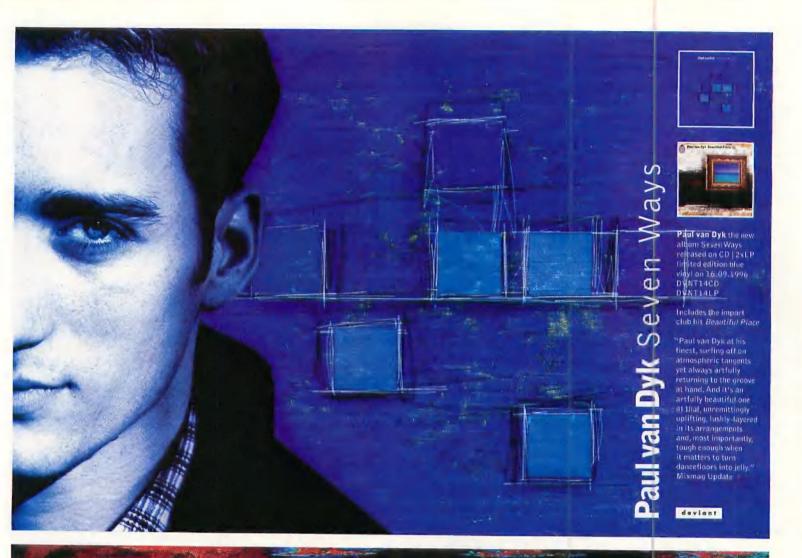
LINE-UP: Mixed by DJs Martin Confusion and Jay Chappell.

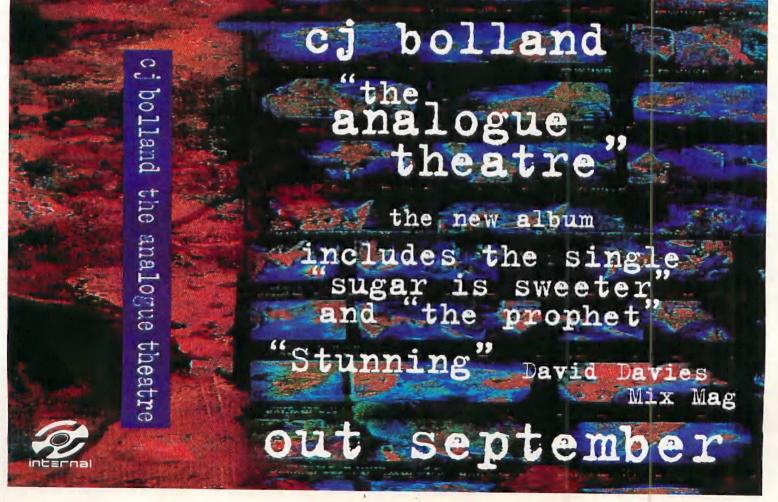
KEY PLAYERS: No exclusives, but plenty of rocking housey anthems to keep all the queens' men pumping. Especially Black Science Orchestra – "Save Us", Movin' Melodies – "Guido The Killer Pimp" and Bedrock – "For What You Dream Of". USEFUL SUBS: Joe Smooth – "Promised Land", Armand Van Helden – "Cha Cha", Poltergeist – "Vicious Circles".

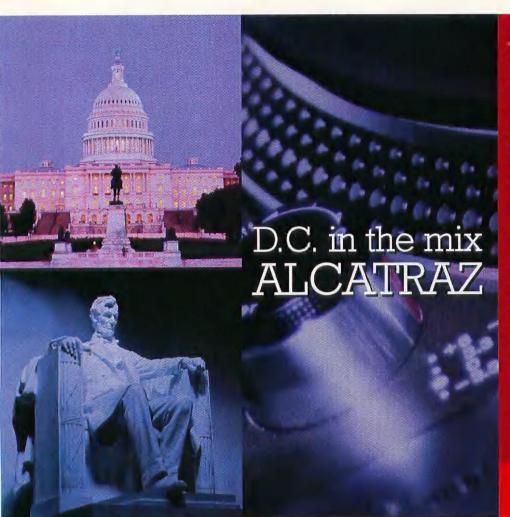
VIEW FROM THE TOUCHLINE: This is a right old screamer of a knees-up. (CB)

00000









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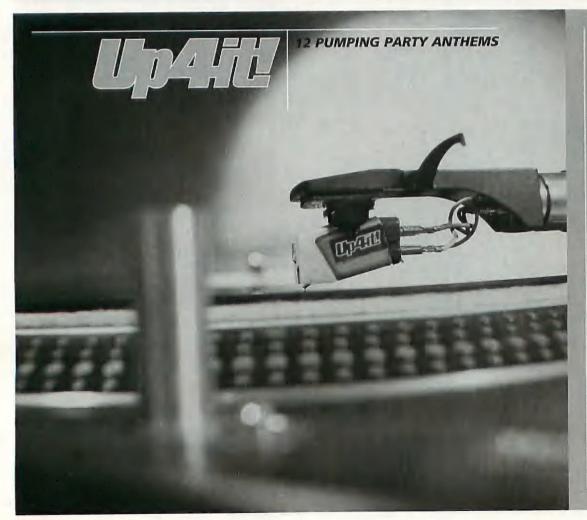
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TRAINSPOTTING

House

Reviews by TERENCE FARLEY



XPRESS 2 Tranz Euro Xpress [lan Pooley Mix] Junior Boys Own

XP 2's Ibiza anthem is remixed here by Germany's Ian Pooley. In fact, Pooley cuts up a Black Science Orchestra lick (which takes in the cool "Love Is The Message" keys), a hard acidic groove and some minimal disco references, filtering the whole lot into a deep yet funky groove.



SINGLES

PRODUCT OF DA NEIGHBOURHOOD Living In Brooklyn

Derrick Carter, Windy City golden boy and all-round fave "redeemed my faith in house"-type person pulls a couple of wicked licks out of the bag. Black music's past is well represented here, with jazz, electro and early house vibes all featuring in Carter's cool groove Chicago stew.

GEORGIE PORGIE

I'm in Love Music Plant, USA

A fairly average Chicago garage groove is pumped up, Ralphi-style, by Joey "The Don" in the wicked "Estoy En Amorado Dub", creating the sort of Latin funkiness which is guaranteed to send the banji boys nto ecstasy. It's the kind of hard, Hispanic house which many of us have loved since the great days of Liz Torres and the master, Ralphi Rosario, but has yet to break away from its hardcore gay Latino roots.

JAMES CHRISTIAN PRESENTS C MAGIC Feel The Melody **Empire State, USA**

Cerrone's "Love In C Minor" disco classic provides the backbone for the talented New York nu school kid, James Christian. This is one for both garage-heads and trackheads alike. James just needs one huge cut to step up to the top, and on the strength of this excellent release, it looks as though he'll do exactly that next time around.

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LISA MAY The Curse Of Voodoo Ray Mercury

A Guy Called Gerald's seminal acid house killer gets the 1996 corporate remix jobbie. François K plays it cool. He teases you and pulls you into the track, just giving a slight flavour of the original while creating a new vibe which shouts. "This is house music in 1996" And Man'chiavellian provide a Brit honky house mix which shouts, "This is everything that's wrong with house music in 1996". Play the original and remember...

THE REMEDY EP Dose 1

Produced by Brian Bristol, this is deep house with wild pitch and African overtones, complemented by the totally sensational poetry of Amani-Nuru Jeter. "Two souls merge and embark on a rhythmic journey, driven by mysticism of exploration and guided by the beat of the African drum". I'm a real sucker for this shit.

00000

OFFSHORE Offshore EP #1

Cyanide

Mo' cool home-grown shit which wears its black musical history proudly on its sleeve. Nodding their heads at Balihu, Offshore mix up a heady brew of laid-back mutant disko basslines, jazz, jazz funk and boogie-boy ethics. This sounds like it's from London and is probably the best EP of its genre behind the counter this month.

artist unknown Happy Days

Aquarius Recordings Boogie-boy, disko-slut heaven. "Happy Days"? Damn straight.

NORMA JEAN BELL Baddest Bitch (Remixes)

F Communications, France The best female vocal of this year (and many more). A track old school radio DJs such as Greg Edwards and Robbie Vincent would have killed for in their day. Today's radio jocks want to play cheesy music for spotty, check-shirted kids who don't have an ounce of soul in their bodies. New mixes from cool Parisian, Shazz, and equally late night vibes from

Aqua Bassino all complement Kenny Dixon's original.

-

BLACK PHUNK Funk 4 People

On first listen, it's a bad ruffneck copyist, sweet little girl vocal over heavy bass and a disco/iazz funk scratched up loop. By the third listen, it's a great ruffneck copyist, sweet little girl vocal over etc etc...

BASEMENT JAXX EP3

white label

The Basement Jaxx crew supply more house for the head. The Latin jazz flava of "Daluma" would work as well for Gilles Peterson as it would for any intelligent DJ on the house scene, "Slide Slide" is a crazy cut-up of one of demold school, boogie Crackers tracks, with a jazzy spoken vocal spun in. This is mutant disco which has no place on our so-called dance music radio or even at many of our better upfront house clubs. The vibe out on the street is just like pre-1988. The time has come for the shit to be washed away.

CEVIN FISHER Music Saved My Life Maxi

This month's second great track from New York's Maxi label. The follow-up to "The Way We Used To", this is real back-in-the-day, New York heritage stuff. Spoken tributes to the late Larry Levan and Tee Scott are underpinned by both old school disko and the latest in Gotham banji grooves.

IRA LEVI Live Your Life Strictly Rhythm

The fine vocal talents of Ira Levi are pumped up to perfection by the truly wicked Wamdue Kids' production skills. Hypnotic wild pitch grooves, warm throbbing keys and the velvety tones of Levi. Modern soul music or bad house music, it's the same cool shit.

ALBUMS WHIRLPOOL PRODUCTIONS

Dense Music

adomat, Germany Whirlpool Productions are a real strange bunch. They had a huge Humphries tune out about three years ago in the form of "Gimme", but since then they've been pretty quiet. Now they're following up their recent single on Ladomat with this bizarre 12-track album. And, boy oh boy, is "Dense Music" bizarre. A mixture of spliffed-out pop grooves and twisted retro cut-ups which only really start to make sense after some mightily heavy Thai bush. (KL)

VITEAL

TW BROWN

East Moton Inc Billy Paul's "Goin'

East" cut, a mysterious, backin-the-day voyage from soul's baddest brother, is updated with true reverence. Billy's voice pleads with your soul over toms, a shaker, a kick drum and not much else. As Norman Jay once said, "There isn't a nu school or an old school as far as London is school as tar as London is concerned, there's just the school" And this one's for the pupils. Mr Tong and Mr Rampling, tracks like this are why we fought for dance on the radio. Make it big. 00000

JOHNNY FIASCO Acid Wash II

Fiasco, the cut 'n' paste maestro, returns with an album made up almost entirely of Roland TB 303 and TR 909 squelches. Now, call me a boring old git, but haven't we heard all this acid-for-the-Nineties stuff before? Check Sneak's "Blue Funk", Louis Bell's "Do You Feel" or most of Relief's early catalogue. Sure, this LP will probably work, it's just no great shakes. (KL)

*LABEL STABLE

Nick Holder of **DNH**, the underground house label all the way from Toronto, Canada

How would you describe the sound of DNH? Basically, it's deep house influenced by early Detroit and Chicago.

What are the aims of DNH?
To support underground house music. We've

been around since 1992. What does DNH stand for? It's my initials. D is for David. Which DJs have said they're into your sound?

RECOMMENDED LISTENING
PHAT TRACKS -"Remixes"
NICK HOLDER --"Unreleased Project"
HAYDEN ANDRE & MARCUS TURLOTTE --Carl Craig, Miles & Elliot, John Acquaviva and Paul "Trouble" "Deep Experiments EP" Anderson. Also, Junior Vasquez called up

about our track, "Erotic Illusion". Which artists have you released?

Most of the tracks have been my own. We've also worked with Ron Allen & Hayden Andre, who used to be on Strobe, and with the guy who did vocals for Subculture on Strobe

What's your biggest-selling record?
One of my own cuts, "The Phat Track", sold over 5,000 copies. I think it did well because we sampled this cartoon show called "Fat

Albert" which Bill Cosby closs one of the

What did you do before you started the lahel?
I worked in the radio department at Toyota, in between DJing stints.

RECORDS

What are your plans for 1996? I've just finished recording a new album for Studio K7. Abacus is going to be doing some work for us and we'll probably be putting together a compilation album soon.

What are your hopes for the future? To stay underground and not sell out. Are you the new house sound of Taronto? Oh no, there are loads of upcoming labels here like Crash, Jinx and 83 West. There's definitely a good scene in Tornoto right now.

● DNH can be contacted at 113 Pony Meadow Terrace, Scarborough, Ontario, Canada M1C 4JB. Telephone: 001-416-287-3073. Next up on DHN are Nick Holder's 'Unreleased Project' and 'Grand Theft' EPs

Jungle

Reviews by VEENA VIRDI

SINGLES

DIVINE SOUNDS Take Control Divine Sounds

Divine Sounds' very first outing on vinyl blends together tuneful ripples, finger-picked guitars and fine, flyweight strings. Even the beats don't attempt to gatecrash the melodic arena. For the most part, everything is done slo-mo, though every now and again the tempo bursts into a speeding fit. Expect unpredictable emissions.

BLAME & DEEP BLUE **Transitions**

Moving Shadow

Blame has definitely been one of the main pioneering forces behind drum 'n' bass' steel-encrusted soul-rave sound. This excursion sees him teaming up with Deep Blue to produce a track of elated netherworld tones which refuse to drop into the b-line crevasse. Instead, what is offered here is an interlude where the tune enters its own sonic Garden Of Eden.

ANTHILL Show The Way **Push Recordings**

Jungle may have dug its roots in an urban backdrop, but certain aspects are embedded in aural pastures. Reflecting a suburban vibe, the hazy chimes of "Show The Way" pre-empt the ensuing cymballine combat. Combining the efforts of both Psychosis and Rhythm Collision with Professor Stretch, the overall result is far too dreamy. Some street-life nightmares wouldn't go amiss.



WIEN ABSTRACT single TRUTH **Get Another**

Plan (Timecode Reprise) Talkin' Loud

It's time for Rob Playford, head honcho at Moving Shadow, to step up to the controls. Working under his Timecode guise, he grapples with a soulful chant and some muscular, melodic waveforms. The outcome is a mix where the beats sing the tune. And when it slows down into heart-stopping, swingbeat mode, you realise how much sunshine is packed onto this sheet of wax. 00000

SAPPO Oh Gosh

While the title track is reminiscent of early Reinforced cuts, it's the flipside which attracts attention. On "Like Dis", this 24-year-old Mancunian producer hurls an avalanche of techno-style synth glides into a rum-tumble beatfeast, before atoning the rhythmic aggro with some soulful piano chords.

FUTURE FORCES INC Intensify

Renegade Recordings

There are two different licks to contend with here. In hot pursuit of their previous outing, "Flash Gordon", "Intensify" continues the sci-fi theme as cavernous, space station echoes ricochet against astral effects. On the Bside, you'll find more of a hip hop flava, where gelatine basslines are bombarded by hard steppa breaks. A very solid package.

●●●€○

PIM Wicked Women All Good Vinyl

Drum 'n' bass goes porno? Well, not quite. In fact this isn't even a seductive affair. Instead, Pim aims to tantalise the listener with the raucous "Let me relax you" vocal sample. If the b-lines seems a bit familiar, it's because a certain Mr Alex Reece is Pim's engineer and partner in crime in The Playboys. Nevertheless, this is no more than average fare.

PROJECT 23 Pleasure And The Pain

It was only a matter of time before Cleveland Watkiss, Metalheadz's warbling MC, formed a drum 'n' bass collective. And Project 23 is just that. Linking up with Marque Gilmore and DJ Le Rouge, their accompanying riddim ruffness grates at Cleveland's satin vocal chords. If you'd prefer a slicker rendition, check out Peshay's mix.

INNERVISIONS Mermaid

Mo' Wax

With cuts released on premium labels such as Reinforced and Metalheadz, at the tender age of 19. J Majik seems to have done it all. Proving that he isn't creatively exhausted, this sees him setting the bpms at 90 and submerging himself in marine sounds and sensurround vibrations.

FAUNA FLASH Should A Gentleman Offer A Tiparillo To A Jockey ost, Germany

The Germans produce their own take on drum 'n' bass. Compost, the Munich-based label, sees Christian Prommer and Roland Appel of Papillon Productions emit slippery jazz symphonics and drive-time drumming. This track has all the right elements but it just sounds like generic jazzy drum 'n' bass. All style and no substance. **••**0000

TORTOISE

Galapagos (Spring Heel Jack Remix) City Slang

Recently Spring Heel Jack have demonstrated that they are an almighty force on the remix front. especially after they managed to aurally excite Everything But The Girl. This time around, they hack those Chicagoan avant-gardists Tortoise down with spycatcher themes. And those minor chords still manage to send shivers down your spine.

DJKRUSH Only The Strong Survive (Dillinja Remix) Mo' Wax

Dillinja must have been rapt when this project was presented to him. Without further ado, the drum 'n' bass' mystery man has hurled his percussive artillery at CL Smooth's undulating raps. Exploding beats, and cyclic reverberations are all part of the resulting sonics.

ALBUMS

VARIOUS ARTISTS The Formula

Ebony

When "Original Nuttah" stormed up the charts in the summer of 1994, it marked a turning point in jungle's book. No longer was it the bastard child of dance. Instead, it was embraced as an artform representing a whole new sound science. Two years on and ragga jungle has been pushed back

VARIOUS ARTISTS

PROMISED LAND VOLUME II **Higher Limits**

What elevates a spinner to icon status is a definite style. Fabio is blessed with this characteristic. No matter where he plays,

you know that his vinyl agenda focuses on the jazzier side of drum 'n' bass. Higher Limits' second DJ odyssey sees Fabio showcasing drum 'n' bass' postie after with tracks like poetic edge with tracks like "Riker's Island", "Airtight" and "Crystal Kleer" slotted between beatific climaxes from DJ Trace, Adam Fand Carlito. Cleveland Watkiss hits the hot spot with his fab warbling one-liners. When he says "Fabio mix it down", Fabio always obliges. 00000

underground. There may have been erroneous elements within it, but nobody can truly deny its influence in shaping a genre. And this is exactly what Shy FX tries to highlight on this album. Featuring exclusive tracks from his label, he shows there is a progression to dancehall tunes like "Shotz", "Call Wait" and "The Wolf". Also worth checking out here are T Power, DJ Krust, Potential Bad Boy and The 45 Roller. As an extra enticer, the package comes with a special mix synced by Kool FM'S DJ Ash.

VARIOUS ARTISTS Shapeshifter - A Jazzstep Injection

There are many people who are bored with jazzy drum 'n' bass

cocktail bar licks. And although It's time to rough things up.

there are one or two excellent examples of this style, there are also countless pale imitators. Following on from "Techsteppin", their hardstep compilation album, SOUR have chosen to focus on records which evoke summers atmospherics. Some strange expositions are provided here by Elementz Of Noise, Morf and Blim. T Power's "Police State" has to be applauded for taking Eighties synth pop into another dimension. But things go stale when Unguided Lights and N-Jay provide humdrum modulations.

* STATE OF THE ARTIST

Garage goes drum 'n' bass? Silky house vocalist Joe Roberts in da jungle? Way out funk from WAYWARD MINDS

Wayward Minds. Who they?

Two people. Essex studio wizard, 24-year-old Darren Hickey and top-notch garage vocalist Joe Roberts. Hickey has been whipping out tunes since 1991, and not just drum 'n' bass either. He's done deep American garage with both Marshall Jefferson and Farley Jackmaster Funk's manager (as The Truth and Hard Motion) and he is also one half of progressive house favourites Balouga Boys. But drum 'n' bass is Darren Hickey's first love and he's doing it with rare style on his Juice and Expressive labels. Roberts was once a superstar-in-waiting on ffrr, but these days prefers the green grass of independent, Grass Green

Wayward Minds. The sound of...

Terence Trent D'Arby produced by Bukem with a hint of the Sasha epic about it all. But then the lyrics to debut single "Homeland" were written by Mr D'Arby. Hickey originally recorded the backing track and slapped an a cappella of the singer's "As Yet Untitled" on top. When Bush boss Eric Powell heard it, he suggested Roberts sing the vocal again. But don't let that put you off, It's already a fave in the sets of Gachet and Orbit, and with different mixes on the hard-nut scale, it's proof that real songs and synthesised chaos can sound wondrous together.

Wayward Minds. They say what?

"Danny Donnelly (of Suburban Base) gave me my real break. He helped me press up my first ever white label."

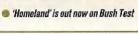
• "I've never actually met Joe Roberts. I sent him

the backing track and he sent me back a DAT

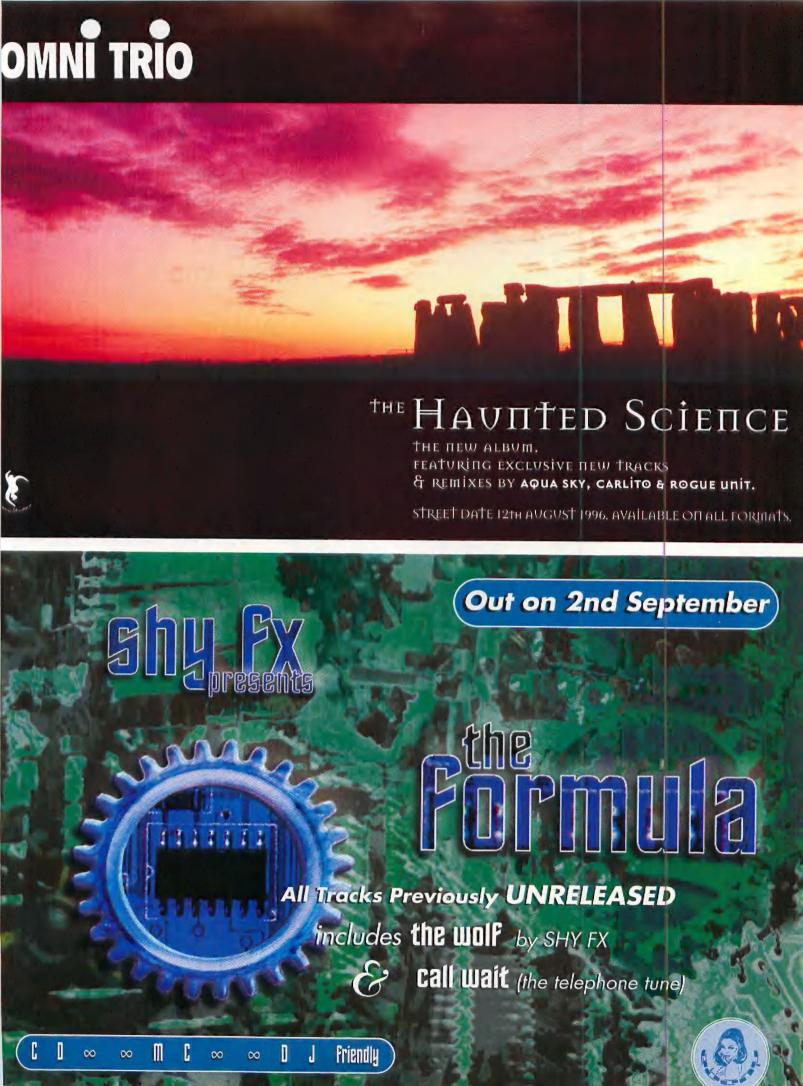
with his vocals on." · "My fantasy collaboration? With Robert Owens. And I'd love to get a track on LTJ Bukem's label, Good Looking, or on Creative Source." · "I can see why people would call the 13-minute mix 'girly drum 'n' bass', But Gachet said to me that whenever he plays the second mix he always plays it twice."

Wayward Minds. The future? Homeland" is truly one to treasure, the anthem they'll be playing the day the American Indians

and Australian Aborigines get their land back. Some people might sneer, but they're probably soulless, uncouth lackies who wouldn't know a coffee-table if it kicked them in the ganglies. Oh, and there's an album on the way.







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ON THE STREETS

ELEMENTS OF WAZZ

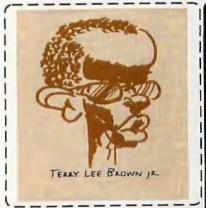
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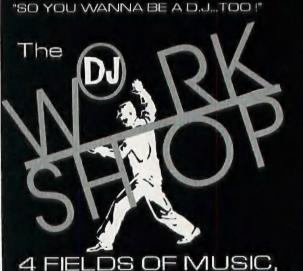
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Techno

Reviews by DAVE MOTHERSOLE

PURE SCIENCE single EP 2

Rehab

More maverick tech-house from one of the UK's brightest new talents. Influenced by everyone from Depeche Mode and Derrick May to Todd Terry and Eddie Richards, the Pure Science scientist has a sound all of his own. The devastating drum edits, moody keyboard riffs, vocal cut-ups and lowslung, bass bin-tearing subs on the four tracks featured are all placed with a breathtaking dexterity and a remarkable understanding of what makes a dancefloor really rock.



SINGLES

SIMON TWO CRATES untitled

Come Unity, USA

The first release on a brand new San Franciscan imprint from the previously unheard of artist, Simon Pearson. Consisting of little more than a deep, monotone bassline and a wildly spiralling 303 which weaves its way through a bunch of devilishly funky breaks, this is a typical, but superior, slice of Cali breakbeat acid.

DRUMCODE

01

Drumcode

After the success of his excellent "Pump EP", Adam Beyer is back with four hard, minimal workouts. The two tracks on the A-side fare best, with their highly energised rhythms, nifty percussion drops and seriously severe EQ abuse. Meanwhile, the flip takes things way over the edge, with mucho distortion, jarring beat rotations and weird, off-kilter bleeps. Think Robert Hood on angel dust.

GREENMAN Schizosphere EP Superstition, Germany

Forget the rather confused cut on the A-side and head straight for the flip, where you'll find the future houser, "Steps". Built around an amazingly funky late Eighties-style bassline, which is carefully laced with resonating percussive hooks, aggressive hi-hats and a deliciously squelchy analogue riff, this is an awesome slab of club gear.

PRESENCE The Strength

Charles Webster is a deep house guru with a real knack for making amazingly soulful records which effortlessly sum up the clubbing experience with an easy sense of grace and subtlety. Loved by techno and house DJs alike, cuts such as "Soothe", "Live For Love" and "Want Me" have become underground classics, and the softly-spoken vocals and gentle melancholic pads of his latest, "The Strength", will no doubt do the same. Spiritual grooves for lovers of Nineties acid house.

FUNK DA VOID

Soul Man Soma

Glasgow's Lars Sandberg turns in three highly-musical post-purist jazzathons. Kicking off with the mellow strings of "Your Song", the pace picks up with the highfrequency freestyle modulations

and huge chemical sweeps of "V-Ger". The pick of the bunch, though, definitely has to be the title track. An intense, heavilylayered mix of Latin percussion, disco claps, backward motion synths and deeply funky, kickass drum beats.

VARIOUS ARTISTS Revelations EF

Outland, Holland

Outland are a truly strange label. One minute they're serving up disastrous handbag, the next they're putting out killer cuts by the likes of Steve Rachmad and Orlando Voorn, And top marks are awarded for the re-release of Mundo Muzique and Andre Estrada's seminal "Revelations EP". "First Power", "Masochist", "Resurgan" and "Synth It" are all included, alongside some rather pointless remixes. A must-have f you don't own the long-deleted 1990 original. Though if you do, you're unlikely to be impressed by the new versions. As they

say, if ain't broke...

(for the originals)

(for the remixes)

FUTURE BEAT ALLIANCE Mode 2

Void

A fantastic four-tracker of deep underground electronica from Matthew Puffet and Oxford's Void Records crew. The lead track's heavily-flanged drums are underpinned by a sublime Motor City-style string section and some great atmospheric keyboard hooks. Meanwhile, "Volatile Memory" is a subtle throbber reminiscent of Steve Rachmad and "Electronic Blues" is a beautiful beatless string-led mantra. Finally, rounding off the EP nicely, there's "Deep Enuf", a soothing electro waltz. Proper techno, this.

00000

JUNK Roodnate **Next Century**

Next Century is an imprint which has shown plenty of promise but never really delivered. Until now.

The work of Nando Vasquez, who brought us last year's well-received "Joga EP", these three versions of "Floodgate" range from analogue-bassed old-schoolarama to severe groove-locked minimalism. Pick of he bunch is the first cut on the flipside, with its hard, hyper-phased drums and tight, hollow-sounding bass. A guaranteed floor-shaker.

MASA Dubdubaby Screw Top, USA

The fourth release from a US label who specialise in stark, 808-fuelled quasi-house grooves. And once again, the construction of the tracks is remarkably simple, yet completely and utterly spell-binding. Working on subtle repetition alone, this is real dancehall music stripped down to its barest essentials. Skeletal 130 born breaks for techno lunatics.

RO 70 MEETS MOVE D untitled

Source, France

A futuristic electro-funk two-tracker from the remarkably consistent and highly respected French Source imprint. On the A-side we discover syncopated drum edits, peculiar squeaks and bleeps, and ethereal other-worldly pads, all of which make for an engaging dancefloor excursion. The B-side treads a more experimental (but still floorfriendly) path, with its space age synths, hard snares and almost unnoticeable keyboard refrains.

3 ELEMENTS

Kinell

Analogique

The Surrey-based techno tearaways return with three more tracks of dark, moody avant-funk. The lead cut is a seriously out-there collage, made up of madcap drum programming, brooding keyboard licks, old school bass tones and renegade snares. Turn over and there are the gentle harmonics, calm rolling toms and hyperactive hi-hats of "Future", and the flickering 808s and haunting strings of "Frauds". Off their heads.

88 XUA Break It Down **Direct Beat**

The Aux 88 crew make a welcome return to Direct Beat with two more rather old-sounding, 808-launched, sonic escapades. By now you probably know the coup - robotic voices, phat Eighties analogues, stinging snares, eerie futuristic strings and, for extra authenticity, the odd Kraftwerk sample, Cool, 00000

SPACE BUNNY

Space Bunny Surreal

This, the second release from the imprint run by Croydon's mighty Swag Records gang, features four highly varied remixes of the same tune. The opening gambit revolves around a sparse, dubby groove which is underpinned by some twinkling melodics and a wickedly funky 303 line. Elsewhere, the hotlytipped Housey Doingz posse turn up the bass and strip everything else right down, while the Wubble

VARIOUS ARTISTS Blech - The Next Phase

MILLAYL

album

Warp The follow-up to last year's "Blech" long-player, "The Next Phase" is a CD-only release which celebrates the illustrious seven-year history of the Warp label. Mixed by PC and Strictly of the DJ Food crew, the set includes recent gems by Autechre, Disjecta, Jake Slazenger, The Black Dog and B12, dropped in alongside the occasional blast from the past like Nightmares On Wax's "Dextrous".

However, what's most impressive is the way the Food guys fluently mix and scratch their way through an array of styles and tempos, dropping in TV soundbites and funky interludes along the way. From phat hip hop beats to esoteric electronica and back again, via junglist breakbeats and dubby soundscapes, this is one hell of a journey. Enjoy the ride.

....

U boys get on an acid dub tip for a sort of Hardkiss-meets-Jah Shaka interpretation. Last up, Dave Pine turns in a live-sounding, pleasantly trippy downtempo effort, which comes across like Portishead on industrial strength microdots.

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ALBUM

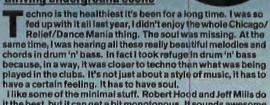
THE ADVENT **Shaded Elements**

Here, an album's worth of remixes is spread across four separate twelves, which see hard techno

favourites The Advent get the rework treatment from a bunch of their contemporaries. Highlights are the steadily-building intensity of Luke Salter's version of "Bad Boy", Steve Bicknell's hyperphased kicks and Damon Wild's bouncy ac d take on "It One Jah" The Surgeon, Joey Beltram, Cari Lekebusch and Carl Cox also offer their own interpretations. Designed primarily for DJ use, these mixes will be a useful asset for any budding Jeff Mills who wants to get nasty in the mix.

*LOOSE TALK

FUNK D'VOID'S Lars Sandberg on the state of techno and Scotland's thriving underground scene



it the best, but it can get a bit monotonous. It sounds awesome through a good system, but when you play it at home it simply doesn't cut it. It's made for clubs, really. I can respect that. I'm pleased with the way the Scottish scene is developing now. People like Vince Watson from Rotation, Steve Brown and Paul

Hunter are doing great work. Mark and the guys from the Rub-A-Dub record shop have got some fantastic releases on their Guiding Light label. There's also Kevin McKay and Andy Carrick from Muzique Tropique on the house tip.

The clubs are getting better as well. The crowd at Club 69 in Paisley are so open-minded and into their music. You really can play anything there. Reni from Chain Reaction was there recently and he loved it. Red Cell at the Sub Club on Thursdays is good. They play underground house and techno, plus a bit of Jungle. I also do my own night, Lube, once a month at The Volcano. It's tecnno and drum 'n' bass all miked up together. And, of course, there's Slam at the Arches.

I'm sick of hearing people say that only Americans can make good techno. Some of the home-grown music is surpassing what's coming out of the States. People should open their eyes.

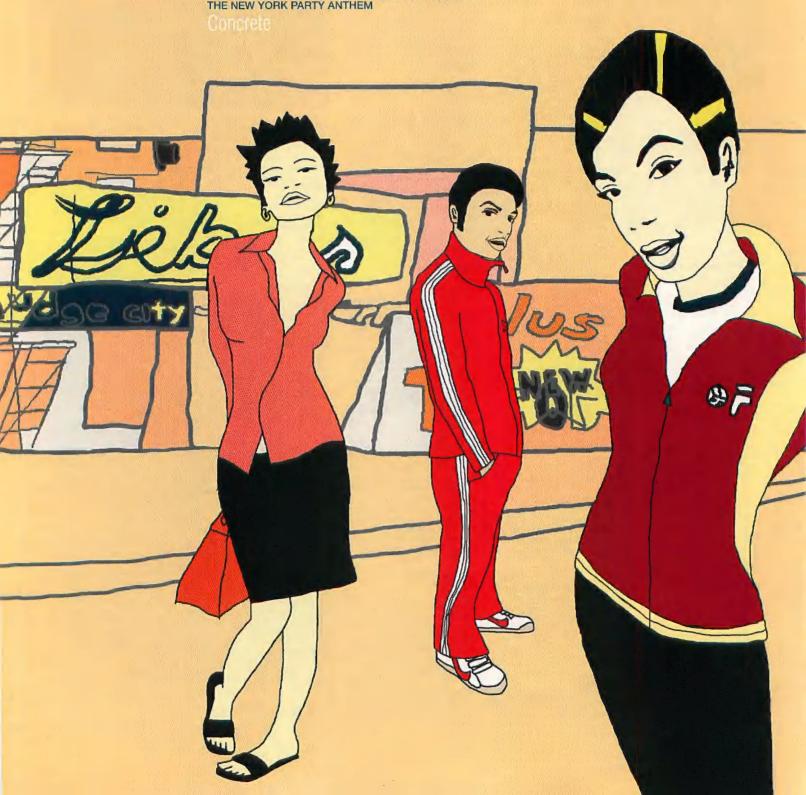
Funk D'Void's 'Soul Man' is out now on Soma





FEATURING THE TRACKS:
NAS: HALFTIME (INSTRUMENTAL). CROOKLYN CLAN; WYS ANTHEM.
KENNY "DOPE" GONZALES: HAND UP. BUDDAH BABOONS: HEN YAN HEH.
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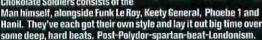
Hip Hop

Reviews by WILL ASHON



CHOKOLATE SOLDIERS This Is London

Dark Man had a real hard time on Polydor. Lambasted by the "hardcore" for being too poppy and hassled by the label for not shifting enough units. But being dropped seems to have liberated him, and now his imprint, Dark Chokolate, is set to establish him once again as a major player. Chokolate Soldiers consists of the



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SINGLES

VARIOUS ARTISTS Freestyle Allstars Volume 2 Wild Style, USA

A long, long EP of freestyle talent. The first side is an extended Wu joint which tends to circle round a few well-used phrases. On the flip you'll find TCQ, Heltah Skeltah and Nas, and it's here things really take off. Phife Diggy walks it, "I brush my teeth with Crest/Wash my ass with Zest/And I'm down with Quest". Post-script-mercurytongue-improvisationism.

SLOMO **Ghetto Jedi**

Demo Ya Dome, USA

Brooklyn boys on the independent tip with a major obsession about kicking all frontiers in the butt. First they'll have to get behind them, but enough of the linguistics. Slomo make circling, jazz-sample tunes with hard drums and ruff, raggedy voices on the battle tip. And it works. Post-Skywalker-hip hop-don't-stoppism. 00000

NELSON RODRIGUEZ

Surreal Artists Surreal Productions, USA

Anybody who has been out to a freestyle sesh in inna London will have caught this fresh young Nu Yorican during his visit. And the single makes a lot more sense than he did live. Nelson still sounds like he's got an angst problem, but hits the beat hard and has some suitably doomy production. Postpunk-Casio-kingdom-anguishism.

NEW FLESH FOR OLD Mesopotamia New Resh Music

From Yorkshire via a whole new galaxy comes the latest from the incredible New Flesh (as featured on Vadim's "Organised Sound" comp). Lyrically out-there and with music to match, it shows the Brits can make tracks which are far more original and entertaining than much of the US output. Postprandial-horror-core-cannibalism.

DOMINICK Fight The Ghetto white label

Dancehall hip hop from London, with impressive remixes from Tosh and Attica Blues. Dominick gives it the old ghetto pride t'ing, turning his sights out on the world. Tosh

goes for funky jazziness and Attica Blues boost the bass. Post-strikestreet-stressed-internationalism.

JIGMASTAS Beyond Real Beyond Real, USA

A rare intelligence is displayed throughout this fine DJ Spinna production, one of the few new recordings to openly challenge the authenticity of the whole Keep It Real camp. "I don't give a fuck about your keys of coke/Glocks that you claim you tote/Lyrics that you said you wrote". The wind in New York is definitely changing its direction. Post-Real-hip-hopfundamentalism.

CYPRESS HILL Unreleased & Revamped EP Columbia

Throw yer black T-shirts in the air! The Hill figured it was time for a little bit more product, so they've put out this nine-track pack of remixes and rarities. And while it isn't really going to tell you anything new about Cypress, it's still hard to resist anything which includes mixes by Diamond D. Prince Paul and Q-Tip. Post-regional-celebfuelled-commercialism. ---

NI DOUBLE KI Gift Stylez Supreme, USA

More butter from Frisco. Check "Keep Movin" for Kutmaster Kurt in a super-summery groove with prehensile bass licks over which the two female voices of Ni Double Ki straight-face out the words in a steady flow. Post-Bahamadianunderstated-sassy-Bayism.

DJ KRUSH Only The Strong Survive

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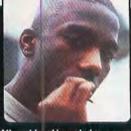
Mo' Wax? Mo' Mixes, you mean. This one's got six. The man of the moment, Automator, does it lovely on his bass-pendulum mix, while "7th Samurai" turns the whole caboodle into a stunning Latinobebop hip hop affair which leaves CL Smooth pretty much surplus to requirements. Post-independentfractured-scene-pluralism.

MIRAL album

RAS KASS

Soul On Ice Patchwerk/Priority, USA

Named after Eldridge Cleaver's autobiography, "Soul On Ice" is a powerful journey through Ras' life, grounded in a historicalpolitical-theological analysis of the plight of the black race. His



rhymes tangle out in long threads of thought and knowledge, anger and confusion. At times the music doesn't sound as if it has kept up with the innovation, but on tracks like the mighty "The Evil That Men Do" or "Nature Of The Threat" few can doubt the results. His politics though, do invite some questions, with casual homophobia marring generally bright lyrics. Post-encyclopedia-black-power-lyricism.

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OTHORISED FAM Da Isle Of Staten Vortex, USA

Fresh from working with Genaside II, the Othorised ones (latest from the Wu stable) launch their own careers with a sex fantasy about getting a blow-job from a mystery woman while driving her black Lexus. Expect trademark oblique sound and vicious vox. Post-Wucars-and-girls-fetishism.

PHANTOM Phantom Breaks Headsnin, USA

What you get on this fine EP are tracks for breakers to spin to, a lot of beats and samples for DJs to scratch up and a complete track to show how it's done. Which in this case is "Aerosoul" by Tommy Tee from Norway, a classic that's worth buying all on its own. Postmortem-dead-raising-b-boyism.

KUKOO Real Kukoo

Two of the legendary and highly turning in a real Premier League break a clipped funk momentum that suits Kukoo's incessant flow perfectly. Post-posturing-rhymeskills-dissism.

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Da Bag-A-Bones, USA

talented X-Men produce this cut, performance in the process. Rob Swift and Sinista give the crisp

ALBUMS

NINE **Cloud Nine** Profile

Nine's second album revolves around one fairly simple theme. Money. His take on the realness thang is to talk about what it's like to be poor and the urge to be rich. It's the American dream, driven not by sheer greed but by hunger: "Fuck Versace and Rolex/I can't eat that". This is combined with genuinely innovative production from Rob Lewis and swathes of orchestral sounds set against choppy beats and tinny guitars. Whatever else may be going on around him, Nine's driving voice and total integrity make this an incredibly effective record. Post-Portishead-ghetto-gut-realism.

THE MEXAKINZ The Mexakinz Ranutation/Edel

The Mexakinz made their hip hop name with the ability to switch effortlessly between rapping in English and Spanish. There's much less of that on this, their second album and as a result it's far less distinctive. While their rhyming is never less than good and their angle thoughtful, "The Mexakinz" is often let down by thin synth production and a lack of anything new to say. Their hearts are in the right place, but the spark's gone. Post-imperialdual-language-packagism.

BLAHZAY BLAHZAY Blah Blah Blah

Mercury

Blahzay Blahzay exploded onto the rap scene with the awesome, Q-Tip-scratching track, "Danger" Another fine single characterised by hard crunching beats, rugged rapping and brilliant deck-skills followed. Now there's an album, and the major problem with it is there isn't much that goes beyond the two aforementioned outings. Mind you, Blahzay do better than some manage in a lifetime. This is solid, committed, straight-up East Coast fare Post-"Danger"-stoutheart-ruffism.

....

JAMES BONG C'est Tres Bong

2Kool

Nuts boy from Denmark in weird beats storm. Yes, the Benny Hill of trip(e) hop(e) returns to play some more mind games with the breakbeat blueprint. The James Bong approach involves chopping up small chunks of inconsequential sound and stitching them back together again as bigger chunks of inconsequential sound. At its best ("I Don't Feel Well" and "Han Zen"), it's an inspired, dubbed up exercise in removing the fluff from belly buttons. At its worst ("Just Take A Look"), it's nothing more than fucked-up trash. Post-reefersampler-abuse-onanism.

Imports supplied by Mr Bongo's, 44 Poland St, London W1. Telephone: 0171-287-1887



10 things NINE couldn't live with out

Society simply demands it. Without money you don't get nowhere.

Weed

It keeps my heart beating. Smoke is like blood to me. It relieves me from all the madness of day to day life. "Whutcha Want" by Nine That record saved my life. It changed my whole life. The old skool

That was what inspired me. I honestly couldn't imagine coming into hip hop with the mentality some of the kids have nowadays. They just don't pay no dues, they don't have no respect. Without the old skool, I think I might have been one of those kids.

Pussy

Whatever you do in your life, whether you get a good job, go to college or whatever, it all leads right back to pussy if you're a man. No matter what Ido, I know I'm going home at night to my woman.

My son I couldn't imagine not having him or living without him or not seeing him. My family

It's not so much that I couldn't live without them, I wouldn't want to live without them.



I wouldn't want to not be able to call my mom when things get bad. She always knows how to make things okay. Respect

I can live without material things, but not respect. I demand respect and I give it to other people. Whatever I give out I expect to get back. Self-knowledge
I feel the need to know who

lam, where I come from and what I represent.

A heart

There's always a guy who is bigger and badder than you, but as long as you got heart and you're willing to stand up for what you believe in, then you've achieved something.

Nine's 'Cloud Nine' album is out on September 16

France

Reviews by DAVE FOWLER



BRUTAL DELUXE Trash The Temple

At long last, we now know how records of this calibre are created. The ingredients, selected by Deja Vu's notorious frontman Barry Ashworth and Jackpot Records' Robin Green, are listed on the sleeve as follows: "Two dots of acidic madness, one shot of



uplifting trance riffs, two drops of sonic essence, a generous helping of ground breakbeats, a dash of Eastern vocals, three shots of aggressive rock 'n' roll attitude and five bottles of Stolichnaya," If that sounds like your Sunday lunch, it's time to flip over to the mellower "Dope Selector". Quite delicious all round. 00000

SINGLES

UNIVERSAL STATE OF MIND All Because Of You

Platipus

The debut vinyl outing from new signing USOM (aka Bob Dibden, Gavin Knight and Mark Lewis), whose sound incorporates a blend of carefully constructed textures and colours driven by solid beats, rhythms and vocal is classic Platipus material. Both mixes of the track ("Original" and "Mindsweeper") are going down a storm on test-pressing with the likes of Oakenfold, Sasha and Tong at the moment. Expect a high chart position from this one. 00000

ZODIAC YOUTH Fast Forward The Future/ Mr Redeemer **Bragenfly**

Rock guitar rifferey plays havoc alongside Hallucinogen's mix of mischievous mayhem on the frenetic trance workout, "Fast Forward". On the flip, dragging us stomping and screaming into the flashback vortex, Denmark's Elysium mixes up the slower but disturbingly potent number, "Mr Redeemer". Be very very careful where you drop this one...

CYBERNAUT Beaver Fever Overdose

Before you ask, that's Overdose from Reading, not Germany, and "Beaver Fever", far from being a second-rate porno movie of the type you might find on late night cable TV, is Cybernaut's debut outing. If theirs is a name which seems familiar, then you might have seen them surrounded by colourful lights and dreadlocked tie-dyers supporting the likes of Hawkwind at their annual Techno Trips and Psychedelic Dreams spectaculars. Groovy.

CYDONIA

Freakshow/Screaming Darkness Blue Room

Two new tunes of molten trance. "Freakshow" boasts a huge riff which spins through an analogue cascade of phunky psychedelia. "Screaming..." is a twilight slice of night which is guaranteed to raise both the dead and the acidcrazed. These two tracks are the result of the recent collaboration between Dino Psaras, lan Rive and Steve Ronan. Cydonia, as lovers of "The X-Files" will already be well aware, is the mystical area on Mars where a bizarre land mass apparently resembling a human face was photographed.

TYOUSSI

Aura Surround Sounds

Originally only available as a very limited 10-inch release earlier this year, "Shofou" now gets the big promotional shove with spanking new remixes from Dave Randall, Choci and MLO. This is a quality, banging hard house and NRG trance package which is bound to please the majority of discerning party-goers from the likes of SL&M via Voodoo to The Source.

00000

FUTURE FILES Babytalk South Of Sanit

A mad, 160 bpm clubber's anthem licensed from Holland and put out over here as the debut release on the SOS imprint. What's more, it comes complete with remixes by producer, shop owner, DJ and all round nutter, Choci. All his usual references (acid riffs, galloping bass and hoover madness) are present on this vinyl outing, and they're joined by the much-loved "You Got Me Burnin' Up" sample Already a favourite with the likes of Pete Wardman, Danny Rampling

and Tony De Vit.

THIRD MAN **Planet Hunters**

Hook

A track which has already proved its worth up in the wilds of northeast England and Scotland, this is the sequel to "Blood Music", a scorching trancer which, due to poor distribution, didn't visit as many turntables down south as it should have. You can't go wrong with this release, or much else on Hook, for that matter.

ROY AQUARIUS Beneath An Indian Sky

Anuarius

This is a truly superb track which, in Roy's own words, "fuses elements of Western yearning for Nirvana with the rigours of the classical Indian tradition." As if that wasn't enough, the official launch of the single is in Ibiza on the day the full moon rises in Aquarius...

....

PETER LAZONBY If You Cannot Resist. . . Why Do You Exist?

Pete's follow-on from the critically acclaimed "Your Humble Servant" is exactly as you would imagine. Startlingly good. "It's the shaking hands with God aspect of techno which appeals to me most," he claimed in a recent interview. And it's exactly that kind of remarkable vision, coupled with the innate musicality of a classically-trained chorister who has been singing since he was just five-years-old, which results in recordings of such clarity and quality.

MIRAL album

PAUL VAN DYK **Seven Ways** Deviant

From his humble origins as an apprentice carpenter in the town of Eisenhuttenstadt in the former GDR, Paul Van Dyk has risen to become one of the world's foremost Euro trance DJs (with a residency at Berlin's superb E-Werk and various regular global dates) and recording artists (with a five-year slew of singles and remixes behind him). With "Seven", Van Dyk embarks on his second long-player (the follow-up to 1994's "45rpm") a work which displays both his

VARIOUS ARTISTS

Pacific Rhythm - The First Wave

The first in a new slew of Eye Q

releases is this utterly stunning

compilation of US West Coast

imprint's LA office for Stateside

distribution but released in the

trance, originally signed up by the

growing maturity as a recording artist and the musicality which has marked him out as such an in-demand DJ. Stand-out tracks include the recent 12-inch, "Beautiful Place", title track, "Seven Ways", and "Home". A truly inspired and inspirational album.

Eye Q

SAVE A PRAYER **Red Moon**

Nova Zembla

"Save..." follows Red Moon's debut single, "Sgowma", which recently became something of a minor classic on the capital's psychedelic underground. Red Moon, by the way, are Japanese knob twiddlers, Kenichi Oka and Yoshinori Yamakazi. They have been making electronica for the past 10 years, but until recently have only contributed to myriad homespun compilations. With this kind of powerfully melodic trance underpinned by dreamy strings, though, their audience should grow exponentially.

UK instead. So we can all count ourselves lucky, as "Pacific. with offerings from Off And On, Gavin & Robbie Hardkiss, Metro and Bassland, showcases the distinctive, trippy, experimental low-bpm material which seems to have become increasingly popular

with the trance cognoscenti on this side of the pond.

Return To The Source's SID SHANTI opens up his record box

he first classic that comes to hand in my box is a dog-eared test-pressing of Hallucinogen's "Deranger" and "Gamma Goblins". This was the debut release on Simon Posford's own label, Twisted Records. I've had it for a while and it never fails to please.

Next up is Mandra Gora's "Wicked Warp", out on Dragonfly, which has been re-worked 1996 stylee. This new version has such a wickedly powerful intro, it's perfect for taking things up a gear.

Dino Psaras' (The John Cleese of trance!) new project, Cydonia, is next up with "Freakshow" on Blue Room. This one is just huge and is capable of frying even the most die-hard of brains.

Doing the complete opposite is "Deflo" on the Paname label. This quality track sounds like five tunes rolled into one and boasts such rib-tickling sounds, it always gets the

CHECKLIST

CHECKLIS!

HALLUCINGEN - "Deranger/Gamma Goblins" (Twisted)

MANDRA GORA - "Wicked Warp ("96 Remix)" (Dragonfly)

CYDONIA - "Freakshow" (Blue Room)

ARTIST UNKKOWN - "Deflo" (Paname)

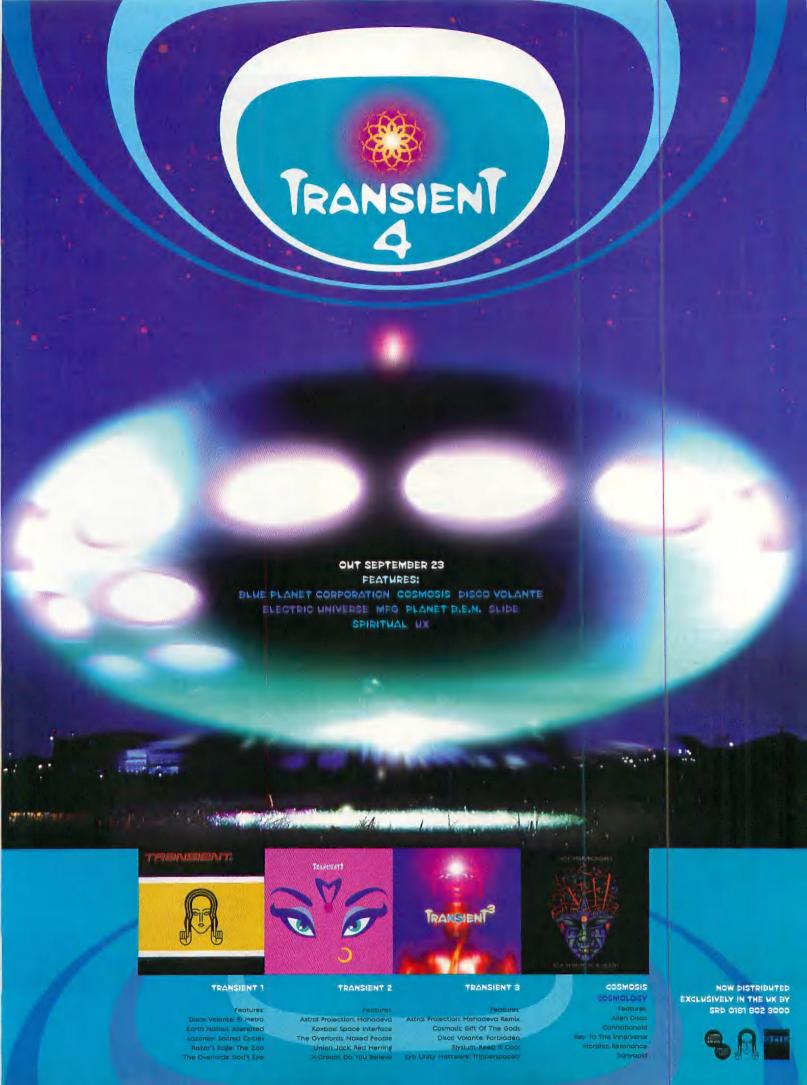
CONSPIRACY THEORY - "Project Oblivion" (Phantasm)

SPIRITUAL - "Ride The Snake" (Symbiosis)

party smiling. Tongue-in-cheek

tracks like "Deflo" always go down a total storm, wherever you are in the world. I'd be foolish to describe my latest studio excursion with Danish DJ Jean Borelli as anything other than a complete stormer! It's called "Project Oblivion" by Conspiracy Theory and it'll be out on Phantasm soon.

Last, but by no means least, is a great collaboration "Ride The Snake" on Symbiosis is a track which has between Elysium and Graham Wood of TIP. had people taking their clothes off at several parties without so much as a hint of shame...



Garage

Reviews by MICHAEL MORLEY

SANDY B Back Together (Remixes)

The first fruits from a hook-up between US label King Street and a new imprint from Sony. "Back Together" emerges fresh from the "Mix The Vibe" compilation and is remixed by that man of the moment, Boris D'Lugosh. With a funky sing-along style, it also sees Crispin J Glover slipping into a spine-tingling boogie groove which, with the help of a guitar lick from Two Man Sound's "Que Tai America", just oozes class.

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SINGLES

VITEXI

single

STREET CORNER SYMPHONY Symphomanic

Street Corner

Tastefully lifting a few elements of Ingram's jazz funk favourite, "Mi Sabrina", alongside some authentic old school vibes, this first release for Glenn Gunner's label looks set to continue the developing craze for British disco-flavoured house.

NO TENSHUN Chill Funk Volume 1 Xolicit

Yet more live disco jams from Ben Mitchell, who engineers both The Idjut Boys and Faze Action. The outstanding cut here is "Cantina", a stunning arrangement of Spanish guitar, vibes, strings and castanets. Overflowing with energy, it should be filling dancefloors worldwide and providing the theme tune to all respectable holiday programmes!

CUBIC U I'll Be Stronger Liquid Sound Lounge, USA

Rising out of a New York collective created by Jeannie Hopper (the DJ who is devoted to exposing soul-infused grooves of all persuasions), comes this devastatingly deep adventure. Weaving subtle jazz vibes behind a sultry female vocal, this is traight from the heart. I am moved, and so should you be.



FAZE ACTION Turn The Point

Nuphonic

It's been a real long wait for north London's Simon Lee and friends to follow up the disco classic, "In The Trees", but by digging out the Chapman Stick, a strange instrument last seen played by Mr Nick Beggs of Kajagoogoo fame, they've made the wait most worthwhile. It's not a floor-filler, but it does provide a distinctive prog rock-tinged break from dancefloor tedium which could create an open-minded epidemic.

FUTURE FORCE What You Want AM:PM

This tune has been a staple of most house sets for a while now. If you were blown away by Mark Picchiotti's mixes, then you'll find these new tweaks from Hippie Torales and Mark Mendoza a welcome addition. Using their trademark funky beats, bass and guitar, this isn't a million miles away from the remix duo's work with Rosie Gaines. Sharp and smooth for some peak-time action.

VANGELA Catch Myself OTB. USA

A soulful ditty from East Orange, New Jersey, which sounds like a dead ringer for a Womack And Womack out-take, but is in fact produced by one Otis Brown Jnr, hence the name of the imprint. "Catch Myself" features both the writing and the singing talents of one Eddie Stockley, and sounds just great to old-timers like myself and Dr Bob Jones.

and Dr Bot

LENNY FONTANA PRESENTS HARVEST Spirit Of The Sun Public Demand

Lenny Fontana comes through with his much talked-about live house music band alongside the vocal talent of Jin-Jah, or Carole Sylvan to you and I. Of course it's a nice idea, but not so mind-blowing in the song department.

••••

KEVIN YOST Unprotected Sax EP Guidance, USA

Guidance continues its quest for the "New Label Of The Year" title with a supremely deep and jazzy EP. "Unprotected Sax" explores a wealth of different styles, from a fab vocal outing called "Natural High", which will definitely send you out-there, to an instrumental cut called "So Far Away", which is a sublime end-of-night tune.

SARAH WASHINGTON Everything AM:PM

Radio One's favourite diva follows up the solid pop of "Heaven" with another very accessible song, which will no doubt be heard across supermarkets and burger joints nationwide. And thanks to Mood II Swing's dark, hypnotic vision, it should also serve the clubs pretty well. Mendoza and Torales' "Lite" and "Dark" mixes are, however, a little lightweight.

THELMA HOUSTON All Of That

Azuli

More authentic Eighties-style grooves courtesy of Dave Lee and real deal diva, Thelma. Less plagiaristic than the previous "I Need Somebody Tonight", this belter is guaranteed to bring out the boogie in the best of us.

CAROLYN HARDING I Am What I Am King Street, USA

With Deep Zone on production and the tonsils which gave us "Sing A Song" and "Pick It Up", you know you're dealing with a quality product. Sure enough, it's a solid bass groove with a couple of neat solos, but the song is really just garage fodder. Not nearly as good as Deep Zone's forthcoming Buck Quick venture, "Feel It".

THE ZOO EXPERIENCE FEATURING OVER JOYD Follow The Vibe

Club Zoo

Happy-happy bouncy garage from London's Kiss FM twins, now well known for playing an up-for-it party style. If not exactly stunningly original or meaningful, it's as decent as anything in that mode coming from the majors or even from over the Atlantic.

MD X-PRESS The Music's Gettin' Stronger Nite Stuff, Italy

Mike Dunn returns with a wicked sample groove of the sort which often appear on Paul "Trouble" Anderson's Kiss FM shows and, yes, the man has been playing it. The source of inspiration is Billy Paul's "Only The Strong Survive", a true Philly classic, previously reworked by the Black Science

mob. A sure-fire floor-filler.

artist unknown Soul Grabber Aquarius, USA

This new label is creating waves with two twelves of disco-sampling heaven. Their best shot is "Soul Grabber", which plays around * MGHT OVLS

JON COOMER and BOB POVEY

of the Bournemouth club, Bump 'N' Hustle

Where:

At three venues in Bournemouth. The Paylilon Ballroom in Westover Road, The Bournemouth International Centre in Exeter Road and

The Palace in Hinton Road. Telephone 01202-317-277. When:

The last Saturday of every month at either the B.I.C or the Pavilion Ballroom and the second Friday of every month at The Palace.
Residents:

Bob Povey, Jon Coomer and Simon Dunmore. Guests:

Terry Hunter, Masters At Work, Jazz 'N' Groove, Roger Sanchez, Chrissy T, Paul "Trouble" Anderson and Ricky Morrison. Music Policy:

There are two rooms of music. The garage room features both British and American house,

with lots of vocals and



jazzy grooves. The Funky Floor is a freestyle mixture of hip hop, drum 'n' bass, rare groove, swing and trip hop. Past guests include Bob Jones, Trevor Nelson and Gilles Peterson. History:

Povey and Coomer are veterans of the Southport Soul Weekender scene. Having run a monthly night in London called To The Bone, they transferred to their native Bournemouth in 1992.

in 1992. Best Moment:

"Watching 2,000 people going berserk to Sounds Of Blackness' 'The Harder They Come' at our second birthday. It acknowledged the fact soulful house was hitting home." Worst moment;

Not having a later license is an ongoing problem for us. We're only open from 8pm until 1am, but we're hoping to change to 2am. Contentious moment:

House clubs who say they play garage when all they really play is dubs really piss us off. Play some vocals please!
Why spend a night at Bumb 'N' Hustle?

Because it has a great vibe, there are loads of nice looking girls (and felias!!) and the music is slamming.

Bump 'N' Hustle's Fourth Birthday bash takes place at Purbeck Hall on October 25

with spacey keyboards over a well funky guitar riff from Geraldine Hunt's "Can't Fake The Feeling". On the flip, it throws down some decoder effects, strings and vibes to make a true knees-up blender.

ALBUMS

VARIOUS ARTISTS Mix The Vibe King Street, USA

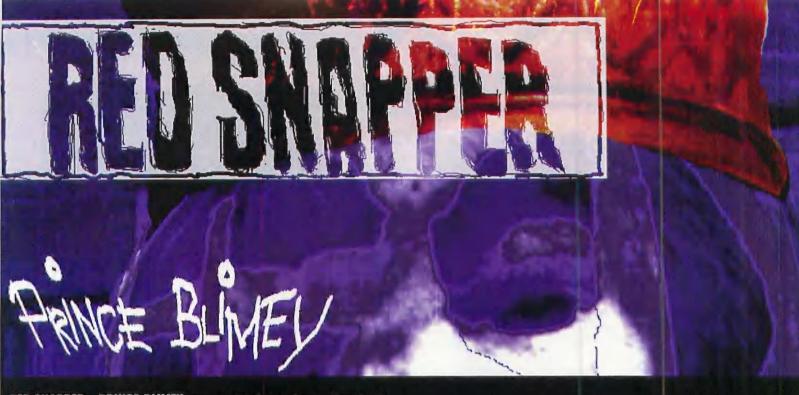
This is a game of two halves for the acetate big man, Tony Humphries. Limited to one label's catalogue, he is prevented from drawing on all the influences he normally does. Side A includes some very sloppy mixes and too many monotonous grooves. But moving on with the bright and bouncy "Pick It Up" from Carolyn Harding and Urban Soul's "Until We Meet Again", before going into a classic trio of

Giant Strom's "Trust Yourself", Big Moses' "Brighter Days" and Dave Morales' "Philadelphia", the LP starts to really roll. Prepare to wear out your rewind button. ●●●€€

VARIOUS ARTIST The House That Jack Built Breakdown

Kiss disc jockey, Steve Jackson (whose playlist has included all manner of styles from duff cheesy house to jazz), selects 20 funky, pumpin', American-flavour house tracks. There are plenty of major, established names featured here, including Gusto, Joi Cardwell, Donald O and Sabrina Johnson, but there are no life-savers or life-changers and a few of the chosen mixes are a little, er, strange. The saving grace is that there's no radio chat to accompany the music!

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RED SNAPPER - PRINCE BLIMEY Released 9th September 2 x LP/CD/MC

Red Snapper on Tour

Cornwall SAS Ball St.Agnes, with 808 State & Renegade Soundwave Newcastle Riverside with DJ Richard Fearless Dundee The Zone with Homeless Residents Glasgow King Tuts with Slam DJ's Leeds Cockpit with DJ E.A.S.E. (Nightmares on Wax) & Chantal (Warp) Norwich Waterfront with DJ Richard Fearless

Reading Alleycat with DJ Andrew Weatherall Bristol New Brand @ Club Loco with DJ Tin Tin & residents

Sheffield Leadmill with DJ E.A.S.E. (Nightmares on Wax) & Chantal (Warp) + Wax Lyrical DJ's

Brighton Concorde with Skint DJ's

London Subterrania with DJ's Jonathon Coldcut & Chantal (Warp) Manchester Sankeys Soap with DJ's Dust Junkies & Mr. Scruff



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Hardcore

Reviews by CLAIRE WYBURN

SINGLES

BACK 2 BASS I Wanna Be With You

Mokum, Holland Apparently, this is pop-core. No doubt it'll chart in Holland, where tracks from Paul Elstak can kick Madonna off the national Number One spot. Here, DJ Chosen Few rescues a commercial tune for the gabbas. His belly-churning mix cuts up the vocals in a way which makes them sound cheeky and suggestive, instead of naive and sentimental.

ODDBALL Fear Of Death Frankfurt

Starting with a high piano melody, "Fear Of Death" moves off into a rhythmic flow, packed with madly distorted acidic riffs and an eerie atmosphere. It's a little bit like a harder version of "Higher State Of Consciousness". The superior version is "Spaceshuttle Mix", with the sort of breakdown which older hardcore fans will love. The "Chill Mix" is slightly cheesy with some Joey Beltram-style hard riffs.



ULTIMATE ILLUSION

amphetamine-fuelled, Fiery,

Kickin' It Down Bass Generator

The mixes from Bass Generator, Technotrance and M-Zone are all interesting. Whether you've been drinking Tetleys or Typhoo, you'll still be freaked out by the whole EP, which ranges from samples of "Always Look On The Bright Side Of Life" to Charly LowNoise and Mental Theo's "Ultimate Sex Drive". And they're all thrown together in a typical mad fashion.

SCOTT BROWN VERSUS RABS DJS DELITE VOL. 4

Now is The Time Evolution

Bring Scott Brown, Hixy, Brisk and Seduction together and you've got a dynamite EP. The original tore dancefloors apart in 1995 and copies were like gold dust to find. Scott's mix is closest to the original track, but Hixxy's is by far the best. This EP is going to be well and truly hammered. Guaranteed.

ULTRA-SONIC Do You Believe In Love Clubscene

The original cut sounds extremely dated, full of cheesy Scottish rave

sounds. But there are a total of seven mixes to choose from here. Marc Smith's happy hardcore brings the tune right back to the modern world, Blu Peter's techno mix is quite amazing and Pee Wee Ferris from Australia gives us a deep house version which shows a maturity that Ultra Sonic have yet to display.

VITEAU

THE SCRAMBLE HEADS Unbelievable

Re:Action

Written and produced by that genius of undiluted hardcore, Omar Santana, along with DJs Pascal B, Genov and Maurice, "Unbelievable" is a slice of deep, tribal hardcore. And Madrice, onbenevable is a since of deep, from flat functions. And of course, the "Oh Oh Omar Mix" is the winner. Flip over for an eerie, gut-wrenching version of "Let's Rock Around The Clock Tonight", a cut which proves real hardcore is about raw attitude. 00000

ERUPTION

Reach Out United Dance

The strumming guitar introduction promises so much. Then, three seconds later, the tune falls apart. Vocalist, piano and guitar are all fighting a no-win battle over who should dominate. Turn over and "Fantasy" discovers a new genre: smurf acid. Call that an innovative sound? It could be a theme tune for a Disney cartoon, something like "Pocahontas". After all, as a girl who talks to the trees, she'd no doubt have been a rayer if she was around today.

TELLURIAN

Get Raw Mokum, Holland

The lead is just what you'd expect from Mokum. Proper hardcore with plenty of breaks. Over on the flip, "Fucked-Up Motherfuckers" features some good scratching and comes with more breakbeats, while "Vortex" smooths out the Rotterdam acid warp nicely.

ALBUMS

TOM WILSON Tonz Of Tekno

Half of the 12 tracks featured here are from the tartan techno crew, such as TRS with "Soap On A

Rope", QFX's "Sionara Baby", Q-Tex's "Can't Get Enough" and Ultra-Sonic's "1, 2, 3, 4". Bouncy breakbeat cuts come courtesy of the increasingly popular English crew, featuring DJ Brisk's "On And On", Supreme, Bunter & D-Zyne's "Outside World" and Force & Styles Featuring Jenna's "Your Love (Get Down)". Fuse's "Tonz Of Tekno" is an essential compilation with not a throwaway track in sight.

FORCE & STYLES All Over The UK

United Dance

These days, the Force & Styles crew includes vocalists Jenna and Junior, as well as DJs Darren and Paul. Their sound is similar to chart rave band, QFX, especially on "All Over". Cheesy? You bet!
"Shining Down", "Remember The
Vibe" and "Frankies Lead" stick to an out-and-out hardcore formula. However, this 12-track debut isn't bad at all. "Paradise In Dreams" is full of emotion and reminiscent of Shades Of Rhythm's "Extacy". Flip over and "Pretty Green Eyes" should stop you nodding off. It's is one hell of a track! Atmospheric, unique, deep and soulful, you can see exactly why Junior has been

compared to Seal.

MARC SMITH WIEYL DJs Delite Volume 4 DJs Elite

Elite pick only the finest hardcore DJs for their Delite series. They have already featured Vibes, SS and Brisk, and now it's the turn of Marc Smith to deservedly step into the limelight. Starting with the rolling breakbeat of DNA & Dougal's "Reality", he gradually teases you into a feverish pitch, building bigher with each of the



building higher with each of the 19 tracks he's selected. "Play Like A Tiger" by Davie Forbes and "Watch Me Dance (DJ Brisk Remix)" by El Bruto are sledgehammer hard, but "Drop It" by 3 Steps Ahead and Scott Brown & Omar Santana's "Shoot The MF", beat you to the ground!

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PARTY ANIMALS Hava Naquila

Mokum, Holland Party animals? Or producers of eerie, thunderous gabba? Not any more. This cut sounds like a drunken rabble singing a mixture of "The Cancan" and Boney M's "Rasputin", with a poor copy of Neil Skinner's MCing over the top. On the flip, "Have You Ever Been Mellow" brings out the "Muppet Show" in full force and makes you wish the Dutch had stuck to 10 grams of speed a day. Priceless cack, worth buying for a laugh.

TWO OBSESSED

Acid House Re:Action

Don't be put off by the unoriginal title. This is deep, unique and it carries a badass attitude. The "Original NY Deep Mix" and the "Limelight Mix" both come up trumps. The Brooklyn crew hit the spot when it comes to tunes for maturing hardcore fans who can't get into the new breed of cheesy hard house.

THE NEW YORK TERRORIST **New York Terrorist**

This will take you to the pumping heart of rage. A word of warning, though, don't have a spliff before you listen to "Part 2" or you will suffer a major whitey. It features a man screaming as if he's slowly getting his toes and fingers cut off one by one. I hope they cut off

his head in "Part 3".

BILLY BUNTER Let Lift You Just Another Label

Bunter tracks are always gutsy and full of life. And this one is no exception, although it's not quite as good as the brilliant "Take It From The Groove", released on Fusion a couple of months ago.
"My Dance", on the flip, saves the day with an amazing break halfway through, proving that Bunter knows how to tease a crowd into a climactic frenzy.

DJ FADE & X-CESS Silence

Mental Platinum

From the offshoot of Dougal's Essential Platinum label, "Silence" starts off aggressively, but the harp-like chords in the middle tell you it's just English happy core. "Go London" is a strange mix of The Bassheads' There Anybody Out There" and Body Lotion's "Ik Wil Hakke", a track which features vomiting and toilet flushing. Fade & X-Ces have actually managed to produce a politer, sanitised version. Mmmm, weird...

DJEXCEL Cocaine

Bass Generator

The original was absolutely massive in Scotland and the north of England and you'll find it right here on this EP. So, if you missed it first time around, buy it now. Neurotek's mix is head fuck material and M-Zone's version is, well let's just say, it's definitely

* IN THE BAG

MARIE CHANTELL, underground radio DJ and 50 per cent of the back-to-back DJ team. Serotonin Stompers, flips the lid on her record box

ynthetic Overdose" is a 16-track EP with bpms ranging from 165 to 250. My favourite cuts are "Kill For Jesue", a cheeky, catchy piece of party-core, and "They'll Never Get Me" which features bizarre army-training vocals, military acid and breakboats, and "Disco For The Suckers", which is stomping techno

breakbeats, and "Disco For The Suckers", which is stomping techno with a different sound in every riff.

Of the four artists who wrote the "Criminal Damage EP", two of them, Richle Anderson and Brandon Spivey, are my absolute favourites. If I see their name on a record, I know the track is going to be good. The best cut on this one, though, is "Kiss My Ass Jesus", with its blasphemous vocals coming courtesy of DJ Freak. It's a very distorted track, I'ull of spiralling acid sounds. I like acid a lot... The music not the drug, I mean!

Area 51 is a label which took its name from the place where the US government are supposed to have hidden some alien remains. Their "Flick Musical Boundaries EP" by Psyco 9 follows this

to have hidden some alien remains. Their "Fuck Musical Boundaries EP" by Psyco 9 follows this theme. One of the tracks, "Grey Skin", has a pounding kick and teeth-grinding, trippy vocals. It's intense, dark and deeply melodious.

I have two sides to my music, the dark, aggressive side and the dreamy, carefree side. De Nero belongs to the lighter side. He reminds me of good times and his music is like art. When you hear it, you truly appreciate it. "Revolver" is a hard trance number with a dreamy intro. It's well-produced and totally euphoric.

"Disobedience" is also by Anderson and Spivey under their Agro tag. It's quite an old release, but I always carry it in my bag along with another Agro release, "AAA". They never fail to get a response from the punters in hard techno clubs.

Marie Chantell is available for bookings on: 0181-374-1164





E-De Cologne – "Synthetic Overdose" (Shockwave) Collective Strength – "Criminal Damage EP" (666) Psyco 9 – "Fuck Musical Boundaries" (Area 51) De Nero – "Revolver" (unknown) Agro – "Disobedience" (Epsilan) ro ~ "AAA" (Ensilon)



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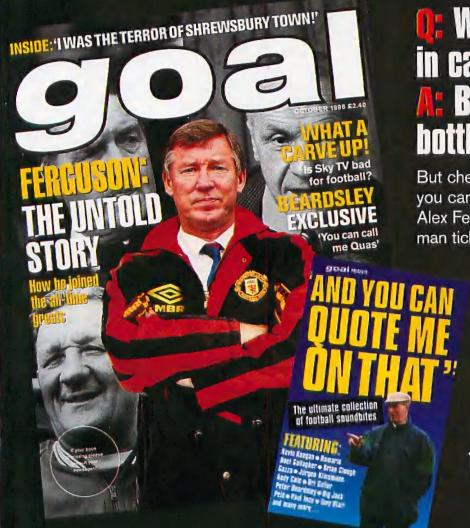
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But cheer up, Kev - in this month's issue of goal you can laugh at pictures of a spotty youth called Alex Ferguson, then find out what makes the great man tick (sorry, Newcastle fans, it isn't a time bomb)

 George Graham on Shearer ● The worst tackles ever • Peter Reid goes ape ●Terry Yorath in Beirut

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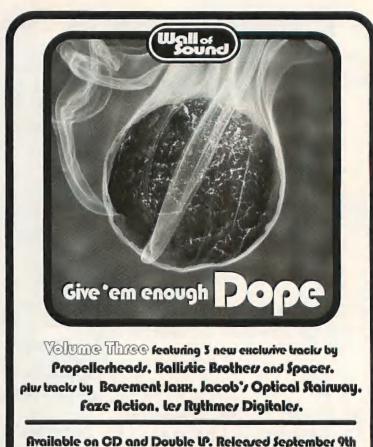
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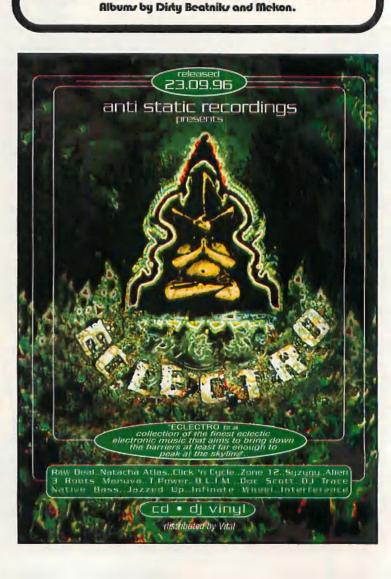
WARPNET** IS WARPCOM** SOON

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Soon Come: Singler by Akarha. Dirty Beatnitz and Mekon.



Reviews by BOB JONES



Produced out of love for one of the finest things in life, ie, top quality jazz funk, this mellow dancer builds with every play. Featuring both the keys and the fretboards of west London's finest, Tim Best, it's an utterly brilliant example of a wicked Nineties groove.

.... SINGLES

EXIT ice Records

Exit new voices on the UK soul circuit since winning the talent contest on London's Kiss 100 FM, surface with their first vinyl outing. It's an easy-going, lazy, hot and sweaty r&b groove with that familiar whine to the vocals. Trouble is, it's the same old song with slighty different lyrics that need some sort of direction.

AALIYAH If Your Girl Only Knew

I fail to see, or hear for that matter, the attraction of these totally dull and expressionless, all-on-onelevel songs. Sung with about as much feeling as a wet lettuce, it's just a complete waste of plastic. Won't somebody produce some real black music... Please.

east west

GEORGE MITCHELL Grapevine Backbeat

Written, produced and mixed by Fish Belly Black's ace supremo, George Mitchell, "Grapevine" is funkier than a mosquito's tweeter. It'll take your wig off, too.

COTOP The Slide

Brilliant, funky and very Nineties, with hints of Johnny Hammond and Ronnie Laws, both masters of the jazz dance. This is hard to obtain but rumoured to be from the land of snails and the Eiffel Tower, and is one tough act to follow. Nu skool jazz dance.

00000

TARANTULAS Le Club Comparienne Internal Bass

Big and beefy and sticking with the world of jazz dance, this is yet another credible slice of nu skool grooviness from Internal Bass, the west London label whose tracks are swiftly becoming the tunes to possess. Classic stuff.

CUBIC U

l'Il Be Stronger Liquid Sound Lounge

A cooking-with-gas soul song that hails from New York. With weird yet attractive vocals over a bed of



jazz breaks, it's hard to know quite what the attraction is. But I'll tell you something, it certainly makes the dancers swing. Nice tune.

TBOYZ **Touch Myself** Rowdy

Here's a little exercise for all you soulies to do at home. Pinch your nose and then sing, or attempt to sing (in fact whine would probably be a much better discription) a completely unmemorable song. Then release it in the hope that you'll sell a few copies. With this example, though, the fewer the better. Gutless, totally gutless.

MINT CONDITION What Kind Of Man Would I Be A&M/Perspective

Now we're getting somewhere! You see, the secret is to find some real voices - the sort of voices which can actually sing without wailing or sounding like they're being choked to death - and then to stick 'em with producers who know what they're doing. And, lo and behold, you have one totally awesome ballad. You know the score, a laid-back late summer vibe.

JANET RUSHMORE What Can I Do

Moiste USA

One of the tracks from the "Hissy Phit EP", all the way from New Jersey. "What Can I Do" is a jolly little chugger which gets right in ya head. And you know what? It will make it nod for ages and ages. File under niggly but nice.

ERROL COLE More Than A Lover

Notts-based Errol delivers a fairly decent vocal, the song isn't that memorable but the boy should go far. Yes sir, a future in the making. Go my son, do it.

FUNKIZM Boogie Butt EP Reel Kybe

A local talent, coming out of PWA Studios in Brixton to be exact. So, if well hard funk mashed up in a Nineties-style is your thing, then grab a piece of the action. More of this and the UK black music scene will look very bright indeed.

PEACE BY PIECE Sweet Sister WEA

Linslee Campbell's bank balance must be doing very nicely thank you, judging by the amount of moonlighting his fingers seem to have been doing lately. Here the boy comes good, but I'm sorry guys, your vocals hit the spot but the song itself is only so-so. Better choice of material next time.

ALBUMS

MARLENA SHAW

Dangerous Concord

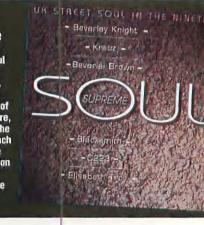
I've witnessed this diva wail many a time and she can break glass at 50 paces. However, this straight collection of jazz covers is just so

alhum

VARIOUS WHEY ARTISTS **Soul Supreme**

Dome

Peter Robinson's UK street soul dream comes of age with this fantastic collection of singles, which aim to put the UK scene firmly on the map. The cream of street singers are included here, from the "known" Sinclair to the "unknown" Robert Gordon. Each with their own individual style but all full of that magic emotion known as soul. Support the cause and pick this up. Believe me, it's more than worth it. 00000



boringly produced, that the bland result really doesn't do her justice. Sorry, but this don't cut no ice.

RODNEY MANSFIELD

Expansion

It takes one of the old school to come through with the goods.

In fact, Rodney Mansfield should be classed as one of the "young" old school. His voice is spot-on and even if some of the tunes don't quite make it, he's still a breath of much-needed fresh air. Everyone breathe in deeply. Yeah, that's it, now you've got it.

KIRK FRANKLIN AND THE FAMILY

Whatcha Lookin' 4 Gospo Centric

This guy is the "in" person on the gospel scene right now. Kirk Franklin's also the one the ladies in

most admire. It must be exhausting to be a big sex symbol on such a reverential scene. Still, the output is unreal, vocally speaking, and the lyrics are certainly worth a second take. Faultiess music and a cut you can take seriously. The future's bright, the future's gospel. Amen.

5.0.U.L What is it/Can You Feel it

Would you believe it? Those vey nice chaps over at Ace Records in London have gone and reissued all S.O.U.L.'s most-wanted albums on one wonderful platter. And by golly, it's that funky jazz stuff which made Musicor the collector's label it is today. Bravo, that's what we say, what!

* LOOSE TALK

Bobby Brown, Ricky Bell and Ralph Tresvant discuss the second coming of NEW EDITION

"In the very beginning, the tracks we did were assumed to be pop records, but we were really just a popular group making r&b which happened to enter the pop market. The fresh outlook of the new album comes from us moving with the times, becoming funkier and using the confidence that going our separate ways with solo projects has brought the group." **Ricky Bell**

"Right at the height of all our individual projects, we kept rumours of a comeback going because we always knew we would get back together. Even if we all had solo work to do now, this LP would be our first priority. From its release to its feel, from the marketing to the producers and songs, every aspect was planned in the three years its took to get this project off the ground."

RalphTresvant
"Obviously, the whole r&b market has changed since we were last around, but I believe we have more experience and history than many other groups. You have to remember, we're the same age as most of them. The only difference is that we started younger than most. All the others are just launching their careers now. So the wisdom and experience we've gained puts us on a totally different plateau. And that is going to be the launch pad for this new album."

New Edition's 'Home Again' album is out now on MCA



Downtempo

Reviews by CALVIN BUSH

PHILADELPHIA BLUNTZ Shakey Shakey (Lil' Bodies) China

Several leagues of stoner beats from their album, the Philly Bluntz have clearly been spiking their rolling gear with something a little more, erm, zestful of late. "Shakey Shakey (Lil' Bodies)" blitzes its chemical breaks with a ballistic barrage of electroid explosions, while the up-and-at-'em mix from Thursday Club takes even fewer prisoners as it lays claim to the heritage of electro's pioneers. Furiously funky stuff.

gaps. A very promising start. This mouse could soon be roaring. 00000

THE WOODSHED

The Devil's Jukebox Cloak 'N' Dagger

A double-pack designed to put a cold fear into the trembling bones of trip hop. Twisting the analogue effects and Moog knobulars into a deranged flange, "Broken Face" and "Panncracker Tuesday" are moodier than Auld Nick on a nightstalk, while real stand-out cut, "Big Cheese Malarkey", puts the whirl into Wurlitzer.

gas, while "Cambogil" is totally wondrously nonsensical with a fruity cherry on top.

SALIENT SQUELCH Citizens Of Earth EP

Clean Un

More impressive by far than the Sneaker Pimp's lame indie-dance rock-outs, "Citizens Of Earth" is crammed with strange, rambling beats, chunky wah-wah samples, booming basslines and a hotline to the great God Of Funk himself. "It's The Joint" and "Stonecold Turkey" take the Stones' road to a real funky jam, while "Citizens Of Earth" and "Metrodutch"

both amble to the beat of a more downtempo break.



THE TRUTH The Truth Theme High On Hope

The press release calls this "Timeless roots music", and it's pretty hard not to agree. Only the second release on Norman Jay's High On Hope imprint, "The Truth Theme" is

a deliciously spiritual dub groove. It may be by Norman's brother Joey, but sibling rivalry has clearly gone straight out of the window. Unity beats indeed. Fila Brazillia and junglist's 25 Zion's remixes complete the package.

The third or fourth album this year

from the laughing, madcap Red Snapper renegade, Alan Riding.

Pushing even further out into the

dark, abstract ether than "Fut! I",

it's a remarkably intense listening

ово

Fut! II



Caressing the carefree spirit of splicedup funkadelica into a seductive, amniotic happy haze, Simon Richmond, the former Mo' Waxer, has crafted one hell of a sublime experience. "Remilixir" shines with the nostalgic funk of Stevie Wonder,

the lonesome blues of DJ Shadow and the cosmic ambience of Philip Glass on acid. Beatles' samples, paeans to suicidal dolphins, misty folk ballads, solemn classical strings... Track such as "Osaka" and "Walking Through Water" typify a catch-all studio approach which, combined with a skilled composer's intuition, make "Remilixir" the kind of album that makes your heart walk on clouds.

....

PELIROCCO **Hot Tuna** Bolshi

The newish west London label couldn't have been better named if they'd called themselves "spill my pint and I'll give you an amyl enema to the sound of Bassbin Twins, ya bass!" But it doesn't have quite the same ring. "Hot Tuna" is loaded with hard-frugging attitude, cutting up a deadly mix of piercing brass, tough breaks and rude-boy basslines. Swim with the fishes, kids.

....

1867 **Tripping Toro** Olive, Japan

Looking a little like a division of the techno label, Sublime, Olive pitch the kind of acid-breakbeat curveballs which confound and amaze in equal proportions. "Tripping Toro" and "Catcher 8" burble with a molten, slow-mo 303 madness, while the more upbeat "Koop" takes The Ballistic Brothers to a saki distillery and lets them have their fill. Shaken, stirred and just a little crazy.

WRAPAROUND SOUNDS Volume 1

Pick 'n' mix is the ethos this new Bristol label are proudly sporting. So you get tingling, weepy jungle on "Candles And Versions", lazy languid, eye-moistening trip hop on "Mash Hop" and smiley, happy digital dub on "Twisted Dub". Plus three short sound-bites to fill the

ELIXIR Mark Of Osiris EP

Don't worry about the Grecian references and the fact Language are the label Captain Beefheart would surely kill to own. "Mark Of Osiris" is immensely groovy in a Ravel's-"Bolero"-on-acid kind of way, as it fuses a trip hop jig with percolating strings and mocking instrumentation. Flip over to flip out, as "Lumis" and "Orpheus" mess with your mental stability.

OHKRILL The Landing Beau Monde

A suitably spacey moniker for yet another essential collection of inter-galactic funky jams from Max "Fretless AZM" Brennan. With little discernible change from his recent albums, all four tracks still percolate quite magnificently with tripped-out grooves, mesmerising basslines and psychedelic riffing which are so insidious, you'll be orbiting Mars before you realise it.

PURUSHA & THE LOVELY GENETTE

Gasoline/Cambogil Soundclash

An appropriately bizarre, weirdedout collage from Leeds' supercool Soundclash label, as they mark their return to the vinyl fray with two of the most bizarre items to come out of the North since Peter Lorimer's sideburns. "Gasoline" takes Ry Cooder on a trip to The Big Chill pumped full of laughing

VITEAL album

FREAKNIKS Under The Sun

Scenario

Formerly a part of Manchester's absurdly talented Grand Central gang, Freakniks are the kind of soul-fuelled, nostalgiasoaked, free-funking Technicolor experience which has made this year a great one for modern jazz dance. At times reminiscent of

Nightmares On Wax's finest grooves, tracks such as "Scaramanga's Revenge" and "Uncivilized World" combine analogue trickery with wriggle-max basslines and cool shriekin' horns. This is an invitation to a party which involves recreating the vibe of the Harlem Apollo in some smoke-out red-strobe trip hop sleaze-joint. Don't refuse.

....

experience which burns brightly with the fires of DIY necessity. At times slothfully funky (in a manner akin to last month's Two Lone Swordsmen album), at others, wilfully perverse, "Fut! II" is proof that a little studio and a feverish imagination go a a whole lot further into the cool leftfield than a major champagne budget and bulging, overblown 24-track pretensions. 00000

TONY DRAKE

Texture

Transmat/New Electronica "Texture" promises to catch many on the hop. Neither truly techno-slanted nor really Detroit-tainted, Transmat's very first artist album sounds more suited to labels such as EG or Real World. Titles like 'The Strangest Dream", "Night Descends" and "Love's Release only hint at the curiously-scented garden of aural delights awaiting the listener. As tranquil as an Oriental temple,

"Texture" comes on like a haunting

vision from ambient's floating world. Utterly bewitching.

00000 CUIO

Adventures In Foam Ninehar

As previous singles prove, Cujo want to be all things to all postmod funkers with a capital "E" for eclectic. Except "Adventures In Foam" is possibly too broad for its own good. It works the best when splattering its hip hop beatnology with a sleazy, retro moodiness (check out "Cat People" and "Fat Ass Joint"), but the three jungle excursions are too clever-clever by a long shot. Still, the profusion of movie dialogue, mashed-up influences and quirky grooves sound out a warning that Cujo's familiar flavas are getting sweeter all the time.



slinky dope beats of SEGUN

isten to the start of "Sweet Surrender". An organ plays two simple chords, like half of a sea shanty. Then the voice comes in, floating between high notes, skipping down and back up. Every note is scrunched, squeezed, inflected up or down and stretched into a silky-smooth thread.
"It's experimental soul," explains Segun, the man with the vocal chords. "I'm into doing soul

music but I'm not really into singing with an American accent. I like where r&b comes from, but I'm from Manchester. So I like singing in a English accent and playing around with my voice."

Production on the single comes from Earthling's T Saul, a collaborator since they both lived in
Bristol about seven years ago. Segun has considered himself a member of Earthling since he

was called in to record on their first single, "Nothing".

"Basically, Saul rang me to fill in for the original singer who had a cold." But his attention now focuses on his cover of Tim Buckley's song and the solo project which he hopes will follow. Soul music, he feels, needs some shaking up.

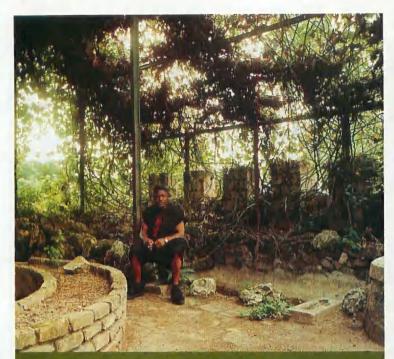
"If you listen to someone like Jackie Wilson, he experimented with the sounds his voice could make. He was incredibly proficient and didn't let himself be tied down. The same goes for Sam Cooke. They had their own individuality and didn't let themselves be homogenised. What I find with a lot of soul music these days is that people are trying to sound like the standard r&b/swing singers too much. They're trying to fit in instead of exploring their personalities in their voices."

There's little chance of that with Segun's swooping expressionism.

"I come from the lazz side of things where it's all about improvising, living on the edge. Seeing how close you can get before actually messing it up. It's scary trying to discover your own voice. It took me until last year. 'Sweet Surrender' was the first thing where I thought, 'Yeah, that's how I could sound when I'm just being myself'."

'Sweet Surrender' is out now on Slice





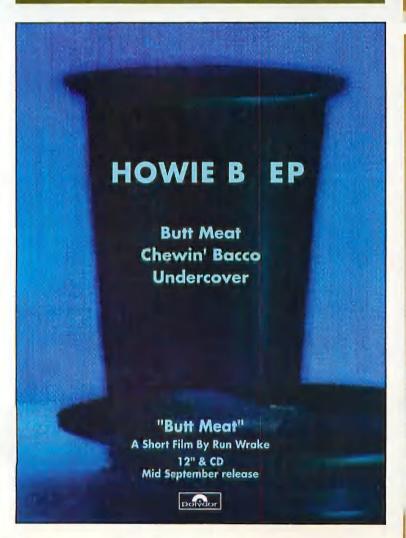
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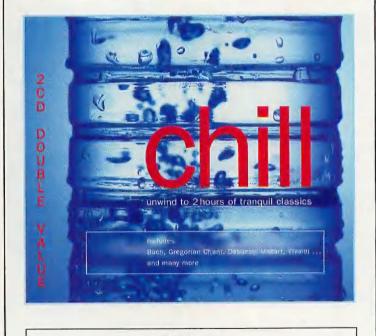
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Hardbag

Reviews by JOEY BOLSADURA

Wheel

Everybody Feverpitch

Kinky (formerly MC Kinky of "Everything Starts With

An E" fame), drops the redundant initials and releases her debut solo single. And "Everybody", as you'd might expect from a lady whose CV reads like a Debretts of the dance scene, is rather good. Apparently, a certain Daniel Rampling played this one so much he wore out the acetate and had to ask for another. With mixes by Sharp boys, Tony De Vit, Diddy and Andy Allder, it's not difficult to see why. A winner for dinner from the delightful gal who once snogged yours truly while he was otherwise engaged...



00000 SINGLES

TECHNOCAT It's Gonna Be Alright Encore

The feline follow-up cut to the eponymous Technocat debut (which was caned by the likes of lan Mand Tony De Vit) is another pacey, fun-filled affair from the washboard-stomached Juanito Torquamada and mixing desk maestro, DJ Scott. Torquamada, you could say, is rather like an Ibizan G&T... British with a tasty Spanish twist. For those who are interested, this guy already has a career as a top model and a club dancer (at Ibiza's legendary Ku) listed on his CV. "Attitude" cover star or what?

PET SHOP BOYS Se A Vida E

Parlaphone

Before you go racing off for that Portuguese dictionary, "Se A Vida E" means "That's the way life is". And before you ask, no, there aren't any flaccid penises on this particular Pet Shop Boys release. There is, however, a limited edition yellow 12-inch on which Neil and Chris are joined by a four piece horn section, guitarist JJ Belle and a group of 20 Scots female drummers. And to top it all off, there are also some rather gorge retouchings courtesy of Mark Picchiotti and current Stateside favourites, Deep Dish. Excellent gear all round, as they would say in South London.

A JOLLY GOOD FELLOW

Fresh show they're ahead of the majors, yet again, by reeling in a top-notch pumpathon originally available on Dutch imprint, Blue Recordings, home of Klubbheads and Itty-Bitty-Boozy-Woozy. Now receiving its first full UK release. with mixes by Sylvester Sneakly (of Ultravinyl "Dagnabbit!" fame) and 108 Grand (club stalwart Ben Chapman), "My Bass" is a sit-on-my face orgasmatron of groovy vinyl pleasure. This sort of stuff should be advertised in phone boxes.

VILLAGE CHARITY PEOPLE Mardi Gras (It's Time To Party)

An AIDS cha-ri-dee special with the assorted talents of John Barry, Get Ready, Margarita Pracatan, Candy J (from The Candy Girls), Michelle "Eastenders" Collins, Mari Kiani, Sybil and, wait for it the recent "Stars In Their Eyes" version of Shirley Bassey! Mixes are from Kiss (Manchester), Love To Infinity, Baby Doc and also The Paradise Boys. Premiered at this year's Pride, "Mardi Gras" isn't going to top any charts, but it's a feel-good record with all the profits going to a very worthy cause.

JOHAN SVENSON Space Is The Place Additive

"Space..." is German Johan's debut vinyl offering for Additive,

and sees a collaboration (via retouchings) with two of the UK's best NRG-techno producers, Jon The Dentist and Chris Liberator. Originally a woodcarver in the Black Forest, the leather-shorted 28-year-old has now traded in the grain of timber for the groove of vinyl. Just as well, as his wooden records were very difficult to play.

FORMAT ONE Elevate/Tag

Jump Wax

Hard and fast, but always totally accessible, this two-tracker from recent South Coast discovery Paul King (no, not that bloke on VH1 with the silly haircuts) is the third track on Tony De Vit's NRG imprint, "Elevate" was handed to our Tone during a blazing set at his Trade residency and it could be Jump Wax's biggest 12-inch to date, if the initial dancefloor reactions are anything to go by.

DIRTY HOUSE CREW The Dirty Dubs **Shining Path**

Licensed from Juice, the groovy label from down under, this is a quality three-tracker from famed Antipodean producers, The Dirty House Crew. Caught by SP for a full UK release this time around is the original party piece, "Jumpin'", the hard, dirty groove of "Movin' On" and a spankin' new remix from Da Junkies. Top gear, and no Jeremy Clarkson, thank fuck.

RIO & MARS Gimme, Gimme, Gimme Fevernitch

The third 12-inch outing from Rio & Mars on Feverpitch pays respect

album

MRS WOOD & BLU PETER **Bitter & Twisted** React

From the opening tones of Mark NRG's "Don't Stop" to the dark and melodic shifts of Renegade Legion's "Weeping Waste", this sublime 33-track long-player is among the best of this year's mixed compilation albums. Crafted on Side A by one of the

country's finest (though often unsung) turntable talents, Mrs Wood, and followed on the second disc by her label and Garage mate, Blu Peter, "Bitter & Twisted" is a celebration of the finest in European techno at its most eminently danceable. A truly superb album which deserves pride of place in any hardbagger's collection. A rare gem. An amyl peach.

to the Swedish superstars and to men after midnight generally. You may have seen Mars, aka Marcia. touring Europe with the R&MPA recently, touting the duo's first two hits, "How Deep Is Love" and "Boy, I Gotta Have You." Rio, poor lamb, was unable to join the party as he lives in France and DJs every day over the border in Switzerland for untold dollars. That's the shame with fame, apparently.

CADENZA **Trading Faces** Metropolitan

Cadenza are Robert Burns and Mark Kulak, and here they lift the vocal hook off Barracuda's "Drug Fits The Face" (an underground classic awaiting a much-needed

re-release) to very brilliant "Movin" Melodies' effect. Check the flip, where you'll find a pounding mix from the up-and-at-'em Madam Friction. Is she the one with the five lovely daughters, by the way, or was that Madam Palm?

MATAN

DIGITAL MAN Big Drum TEC

This thumpin' track with a "rather well-known sample" is guaranteed to keep even the most po-faced punter rockin' until dawn. With three mixes, including the great Lectrolux Dub for those of you who prefer lyric-free, boyzy-noisy sets, this one will get the juices flowing from the Technics to the toilets. "Door To Paradise" is the elegant and elegiac ending to a most excellent EP. Divine.

00000



VARIOUS ARTISTS Up 4 It - 12 Pumping Party Anthems

The title says it all, really... This is a pumptastic celebration of the potent club choons that have been wreacking havoc around the nation's more rhythmically advanced dancefloors lately.
"Guido The Killer Pimp" by
Patrick Prins, "Night Train" by Kadoc and "Storm" by Space Kittens all make a wonderfully welcome appearance, along with half the contents of this

page over the past four months.

Sterling stuff, indeed.

VARIOUS ARTISTS Space - Ibiza Dance

A quality double-pack CD mixed by the legendary Alfredo at the Ibizan all-day club. Okay, it's not strictly a hardbag selection, but with 38 classic parly tuuunes, including Ramirez & Pizarro's "Hablando", Gusto's "Disco Revenge" and MD X-Spress' "God Made Me Funky", it's a sexy enough selection to play at summer's end barbecues and reminisce about mad nights spent largin' it in San Antonio.

* STATE OF THE ARTIST Hardly new kids in the class, as you'll see on this whirtwind trip

RAMP are that rampant remix duo, Shem McCauley and Simon Rogers, whose delightful monicker, you will no doubt be thrilled to learn, has nothing whatsoever to do with the ramp effect or skateboarding, but is actually an acronym of Rogers And McCauley Productions. Which is pretty crap, admittedly. But let's not forget that these are the same boys who remixed Grace Jones' brilliant "Slave To The Rhythm", D:Ream's "UR The Best Thing", Sister Sledge's "Thinking Of You", Strike's Sister Stedge's "Thinking of You", Strike's "My Love Is For Real", Armand Van Helden's "Witch Doctor", The Lightning Seeds "Lucky You" and SAS' "Amber Groove". Remember them now? Well, the lads are still keeping themselves busy...

through the world of RAMP

Simon has continued to work with Ian "Three Lions" Brody on The Lightning Seeds' new LP, and he has his own solo projects, which include "Leroj" for Brighton's Skint Records and "T'Era" (pronounced "tee-air-a"), which is apparently full of "South American guitary larks"

Meanwhile, Shem has also been busy with his own solo projects, releasing "Slacker" on the Loaded label and "Turo" on Deep Distraxion, as well as remixing the "Too Much" 12-inch by



his old mate Per Bertelsen on Loaded. Together, the duo have once more stepped up their remix work and they are now writing the follow-up to their single, "Rock The Discotek", with advertising and TV soundtracks filling in any spare time they might have left.

The long-awaited (and as yet untitled) RAMP album is rumoured to be appearing in a record shop near you soon...

PERFECTO

MEAN FIDDLER CONCERTS BY ARRANGEMENT WITH ITB PRESENT

PERRECTO.







PAUL OAKENFOLD

MAN WITH NO NAME • GRACE • MOZAIC • ZEE • JOHN GRAHAM (QUIVVER)
PARKS & WILSON (TILT) • DAVE RALPH (JELLE BOUFON)

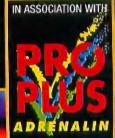
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- 12 LEICESTER UNIVERSITY
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- 16 ESSEX UNIVERSITY 8/0: 01206 863236
- 17 UNIVERSITY OF WEST OF ENGLAND B/O: 0117 929 9008
- 18 CARDIFF UNIVERSITY
 B/0; 01222 387421
- 19 SWANSEA UNIVERSITY 8/0: 01792 295466

- 22 LIVERPOOL UNIVERSITY
 8/0: 0151 794 4158
- 8/0: 0141 552 1895
- 8/0: 0191 232 8402 C/C: 0191 261 2606
- 25 SHEFFIELD UNIVERSITY B/O: 0114 275 3300
- 26 UNI OF CENTRAL LANCASHIRE
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FIVE DANCE ARENAS OF MUSICAL AND SPIRITUAL HARMONY PRESENTED BY













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Juality Street

Bored? Got a wad of cash to spare? Ever thought about setting up your own record shop? With some handy hints and top tips, EQ follows the launch of **INSTANT QUALITY, London's new vinyl centre of excellence**

LONDON'S INSTANT QUALITY RECORD SHOP IS TUCKED AWAY IN Lexington Street, one of Soho's lesser-known thoroughfares. But despite this and the fact it's only open been for a few weeks, the place is buzzing.

"It's great," exclaims Murf, one of the shop's five partners, the one with the instinctual

knowledge of a DJ's needs. "We don't even mind if they don't buy any records. Just getting people in here, talking to each other and the staff, creates exactly the sort of vibe we want.

It's a vibe which is catered for by the surroundings. The space is divided in two by a partition. The front section has a comfy sofa, a television, a video machine and a lava lamp affair roughly the size of a palm tree providing ambient lighting. A massive shelf displays hundreds of flyers and guys with record bags over their shoulders dart around in a mad melee.

The other side of the partition houses the selling part of Instant Quality. The counter is tended by enthusiastic staff who pump out high decibel samples of the latest tracks they have in stock. Where space can be found, new releases have been pinned up on the wall. "Ask The Staff For Prices!" declares

a sign, safe in the knowledge that they are likely to be cheaper than anywhere else. IQ opened just two and a half months ago, but it's already reached the levels their business plan tentatively hoped to be at in six months. Looks like it's a success.

DOWNSTAIRS, IN THE LESS THAN SALUBRIOUS BASEMENT, THE partnership's main business head, Rupert Sprawson, guides us through the somewhat less glamorous aspects of starting up a vinyl emporium.

The rents around here are very high and business rates take a big chunk, too," he explains. "We needed to have a minimum of £20,000 just to get set up, so we knew we'd be trading at a loss for a while. The music side and the business side are kept totally

separate, with Murf responsible for stock, and Big Al and I looking after the books." Big Al is the third associate. The remaining two partners put money into the venture but are happy to let Murf, Rupert and Al get on with the-day-to-day workings.

"Before Murf buys stock, we have to okay it," adds Rupert. "We have to make sure it doesn't get out of control, with piles of invoices waiting to be paid."

Even with a grant from the Westminster Enterprise Agency and an overdraft facility from the bank, it seems that cash flow can be a real headache.

"You need to get a proper business plan together right at the start, otherwise nobody will take you seriously," continues Rupert. "There is no point in going off half-cocked, paying people in cash and trying to avoid VAT and the rest of it. It will catch you out in the end. The next step is finding premises and negotiating the terms of a lease, which is

absolutely crucial. When you first start a business, you don't want a 15 or a 21-year lease. That could really fuck you up."

As they no doubt say down the local Chamber Of Commerce.

THE PLACE WAS SOMETHING OF a tip when IQ took over the lease. With a friend willing to take care of the decor, including a gigantic mural on one wall, the carpeting and the building of the partition, the shop now has a really unique

'Some places spend an arm and a leg on fittings, whereas all this only cost us a little over £2,000," beams Rupert. "There are tons of other record shops around, so we wanted to be sure we came from a different angle. The lights, the mad artwork and the sofas work on a subliminal level. It creates a happy atmosphere.

And it's at this point that Murf

comes in. With a record collection which, at last count a couple of years ago, clocked in at about 45,000 units, the man virtually has vinyl coursing through his veins. His collection ensconced in a warehouse down in Brighton, he is now happily feeding other people's addictions.

"We wanted a space where you can buy everything you need in one stop," says Murf. "But if I can't get something, or we've sold out and a person needs it to play out that weekend, I'll send them to another shop where I know they can get it. I can't really see that favour being returned by most other shops!

Murf views himself as a record collector rather than a DJ, even though he spins all over the world. He is basically a vinyl junkie who's turned his obsession into a sound business. And he's still

buying anything up to 60 new records every week.

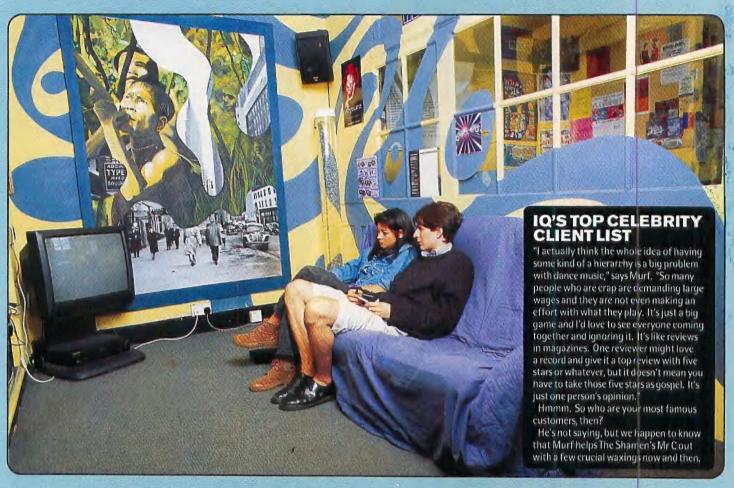
"I never intended to have the amount of records I do," he explains. "I started buying stuff when I was 13, which was a bit of a while ago."

He says his first purchase was a Wombles disco album in 1977, going on to cite several significant mentors in the development of his collection. His brother, Paul Murphy, the ex-Tottenham Hotspur player who was also a DJ, unloaded a lot of his old records onto Murf when his football career took off. Suggs of Madness might also have had a hand.



INSTANT QUALITY'S **CURRENT TOP 10**

3 ELEMENTS - "Kinell EP" (Analogique) TEKNOTIKA - "Exotic Sounds II" (GG) FATT FILTERS - "Volume One" (Fatt Filters) UNKNOWN - "Danceateria EP" (Ugly Music) MATTHEW B - "Plus +" (Wiggle)
DJ ZKI & DANIEL P - "Cab Drivers" (Cabinet) SHORT & SHORTIE - "Naughty But Nice" (End) STERAC - "Secret Life Mixes Part 1" (100% Pure) LOOPHOLE - "Fakeland" (Touche) ACORN ARTS - "Beyond" (Artificial Vinyl)



He ran the local playgroup which Murf attended.

"To be honest, I hated him," laughs Murf.

Oh well. At least he had the more positive nurturing influences of the guy who owned Circle In The Square, a record store in Kentish Town, and Jazzie B of Soul II Soul. During the early days of his first shop, Jazzie would give the 14-year-old Murf a fiver to scuttle around Camden's second-hand vinyl outlets. Using his already hefty knowledge of the scene, he'd hoover up records for 50p which Jazzie then sold at a profit.

It was a benign and strictly legal Fagin/Artful Dodger relationship which clearly paid handsome dividends for all involved. The skills Murf learnt back then also later got him through several periods of financial difficulty.

"When I was really skint, I'd blag a quid from somebody at Camden Lock, buy a record,

take it to another shop, sell it for a couple of pounds and so on. By the end of the day, I'd have £30 in my pocket."

After two years of intensive wheeling and dealing, Murf inevitably ended up running his own vinyl stall for another three years. All of which probably adds up to rather more experience at the sharp end of record retailing than HMV could have given him, you'd have to agree.

THE MAIN WALL AT 10 BEARS 77 different titles at any

one time and there's the same amount waiting to attain wall status in a big crate.

"We're getting through about 150 to 200 units a week at the moment, but if you look in the shop, you would wonder where they all were," says Murf. "t's just that we're not stocking 30 or 40 copies of every release, because that would be financial suicide right now. I'd rather stock 50 new titles than 10 copies of five new titles

"I try to have no barriers about what we sell and if an artist's latest release is not up to scratch, even if we have done well with

their stuff before, we might not stock it. We refuse to sell bad records." Instant Quality indeed. If you need a bit of Murf's quality control, hurry on down to Lexington Street before this place grows so popular that you

can't get through the door.

Either that or open up a shop of your own now!

> Instant Quality is at 47 Lexington Street, London W1. Telephone 0171-287-4640. The shop is open from 11am to 7pm, Monday to Wednesday, and from 11am to 8pm, Thursday to Saturday



My Favourite Machine

Ed and Andy from London's FREAKNIKS demonstrate the key to making their sleazy lo-fi hip hop

"OUR favourite piece of machinery has to be the SP1200 drum machine/sampler. It's also favoured by DJ Premier, Armand Van Helden and DJ Disciple.

"The SP1200 has a low processing rate of sampling which helps give our music a dirty feel. It's especially good for making hip hop and getting the funky sounds

we love. If you want a machine to make your tracks swing, then this is the one. It lifts the music and brings a live kind of shuffle feel. It gets the groove flowing and that's something which is so characteristic of hip hop.

"The other useful aspect is we're able to hook the SP1200 up to Cubase and run percussion from that. Most people who use Cubase run

it off of MIDI, which means you get a bit of a delay in the programming. But if you've got a dedicated drum machine, like we have, then it's all contained in the same piece of equipment. The result is a really nice, tight sound.

"The SP1200 is popular because most people who are making music in this country are, by and large, imitating black Américan sounds. We are all trying to get to the roots of our music, so we want to use the same equipment they do. But to be honest, you don't need much machinery to produce good hip hop music. All you basically need is a sampler and a drum machine, because hip hop in its most raw form is about sounds taken from other places.

"Anybody wanting to get into this kind of stuff could do a lot worse than parting with £1,300 to buy one of these."

Freakniks' 'Under The Sun' album is out now on Scenario





Demo Derby

Tomorrow's producers today



FOLLOWING the success of Bedroom Bedlam, with many of our winners going on to play club residencies and guest slots, to say nothing of making an appearance on Radio One's "Essential Mix", we're now taking the concept a step further.

We know that thousands of you are locked away in your bedrooms making the devastating floorfillers of tomorrow. But after you've rolled off your demo tape, you might not know who to send it to or how to get it released. Demo Derby is designed to sort it all out for you!

Each month, we'll be selecting the best demo tape from our mailbag. We'll be reviewing it and printing the winner's details, so any AEtR bods interested can get in touch. After that, all you need is a good lawyer and a stage outfit for your first "Top Of The Pops" appearance.

To enter, just send a cassette-only demo with one or two (no more please!) of your best tracks to Demo Derby, Muzik, Stamford Street, London SE1 9LS.

To start us off, we've chosen this month's winner from a few tapes we have already been sent. . .

Name; Si Borg

Contact: 0171-700-3415

Muzik's Verdict: Okay, Si Borg is a tad cringe-worthy as far as recording names go, but Simon Flint's tape shines above those we've heard recently. As you might have quessed, there's more than a hint of electro about his tracks.

Immediate influences which spring to mind are The Bassbin Twins, Fatboy Slim and Monkey Mafia. "Funky Jawa" is the stand-out of the two tracks, kicking off with a cheeky funk riff lifted from a sample CD. The bass will shake the dust from yer speakers, the drums are well funky and coolly programmed, and the best bit of all is the sudden barrage of sci-fi burblings and FX which crop up exactly when you're least expecting them.

The second cut, "Borg Nine", is a little drier, but in a similar vein. This is electro brought firmly into line with Nineties dancing patterns. With extra polish and some guidance, these could be the Blue Note/Heavenly Social destroyers of 1997.



scanners

TV Times

JAME<mark>S HY</mark>MAN, info <mark>junkie and MTV danc<mark>e programmer,</mark> gets on th<mark>e Sc</mark>anne<mark>rs co</mark>uch</mark>

NAME

James Andrew Lewis Hyman.

STARSIGN

Aries.

OCCUPATION

"My primary role is the director and producer for MTV's dance programming. My job involves selecting music for the various shows, which acts we're going to feature and what packages we're going to include, such as pieces on the festivals."

HOW DID YOU START?

"I messed up my A-levels but I already had a place at Manchester University to do Latin. I turned it down, though, because I preferred stuffing envelopes at MTV! I eventually went to do a Media Studies degree in London, but I kept working at MTV. After a while, when the guy doing 'The Partyzone' left, I asked if I could do it. I was very enthusiastic about it all and I think that helped me get established."



WHY IS MITY'S DANCE OUTPUT SO POP ORIENTATED?

"Some of our output is commercial because it represents the whole of Europe and not just the UK. Having said that, I think we get a good mixture. We've recently had Winx's 'Higher State' and Underworld's 'Born Slippy' as bubbling videos, but 'The Partyzone' is the place for the more cutting-edge, underground scene. You just need to look at the guests we have had, such as Carl Craig, EBN, Nicolette, Howie B and Tim Westwood. It's probably my favourite programme, mainly because I get the most freedom with it."

WHAT'S YOUR CRITERIA FOR PUTTING 'THE PARTYZONE' TOGETHER?

"I like acts with a good buzz. If they are in the studio, I like them to have at least three videos which relate to them. We do film live performances, though. For example, we had Red Snapper in and they did three tracks which Warp were so happy with they're thinking about releasing them. We also had Moby playing an acoustic version of 'Go' and Fluke performing with Shriekback. That was really cool."

ANY FAVOURITE MOMENTS?

"Where do I start? The show we did with Emergency Broadcast Network was amazing. The other day, I was wearing an EBN T-shirt and this guy came up to me and asked me where I'd got it. He had seen them on the programme and loved them. They're totally ground-breaking in their approach to the TV medium. Another big favourite was The Aloof. We really stuck our necks out on that one. We devoted an entire show to them

because they had an excellent buzz and were worthy of the time. I'm also proud of being the only TV person to champion The Prodigy right from the start. We were even getting letters from Slovenia asking how they could get hold of their records. I like to think we had a major part in their success."

ANY DISASTERS?

"We don't have many cock ups because we're not going out live, but we sometimes get a bit of bad attitude from the people we interview. We had trouble with a few of the jungle guys a couple of years ago, but we sorted that out, and even the most outgoing people can clam up when there's a camera around, so we have to prompt them a bit. Happily, Simone Angel, the VJ, is good at getting guests relaxed. She's not there to grill them. We don't edit guests not there to grill them. We don't edit guests reither, so if The Aloof want to come on and say 'fuck off', that's up to them. I just like people to represent themselves totally honestly, then the public can learn what they are like. We just try to be as neutral as possible."



ARE THE MTV SUITS FULLY BEHIND THE DANCE SHOWS?

"Definitely. We used to have a budget problem, but the industry has grown to respect us so we're getting more financial backing. MTV has had this US rock stigma attached to it, but I think it's changing. Our positive attitude towards dance music is far braver than other TV stations. I mean, The Partyzone' has guests you will never see on the ITV network. Or anywhere else for that matter."

WHO WOULD YOUR DREAM GUESTS FOR 'THE PARTYZONE' BE?

"Kraftwerk. Even if they didn't say anything and just sat there smiling, that would be amazing. William Burroughs would be brilliant, too. And The KLF. Anything else? Oh, 4 Hero, Beck, Derrick May and The Residents. There's loads of stuff."

WHAT DOES 'DANCE MUSIC' MEAN TO YOU?

"The term 'dance' is almost redundant now because you get some people who are into chill-out music while others are going off their heads to gabba. It's more of a cultural thing. You have to look at it from a much wider perspective these days."

DO YOU DO ANYTHING ELSE APART FROM MTV?

"I run my own production company called Green Bandana. I've done a few promos, like the video for 'Higher State'. I also do quite a few video remixes. After a track has been remixed, I provide visuals to go with it. I do the odd job for companies like Phillips and Apple Mac and I write for 'Music Week', too. Being a Jack of all trades is often frowned upon, but I'm basically just a fan of the multimedia approach. I like to use everything I can to the best of my ability."

ANY OBSESSIONS?

"I have a really huge collection of magazines. I've got 'NME' and 'Melody Maker' going back 20 years. You could say I'm a collector, but I'm ultimately this weird anorak. I'm just fascinated by popular culture. I'd love everything on a CD-ROM, so I could access the information as quickly as possible. I know it's cliched and corny, but knowledge is power and information is the currency of the Nineties. My biggest problem is I haven't got enough space in my house for it all. It's already about to cave in."

HAVE ANY OF YOUR GUESTS TRIED SHARKING SIMONE ANGEL?

"Well, Carl Craig certainly had a soft spot for her. And Moby tried quite hard."

words Martin James

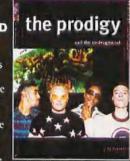
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Lisa Carson with another 10 reasons to get comfy and stay at home

THE PRODIGY: EXIT THE UNDERGROUND

Lisa Verrico

Virgin Publishing From hardcore heroes to stadium techno rockers, the rise of The Prodigy has been one of the most meteoric in the history of dance music. Lisa Verrico's insightful look at the group leaves no stone



unturned and the design by Muzik's very own Brett Lewis is also excellent. An essential purchase.

QUAKE **PC CD Game**

The most eagerly anticipated game of the year has finally arrived. And the id team have done it again. This has all the horror and gore of their infamous "Doom", but it is a faster, darker and altogether more exciting shoot 'em up blood fest. Enter into the different layers and try to fend off the variety of ghouls or even better, play a 360 degrees on-line "death match" against other people.



CLOCKERS

Directed by Spike Lee Universal Video

Yet another movie about drug wars in the hood, "Clockers' explores the inner thoughts of the dealers and the cops in pursuit deeper than most. At times slow, this opens up enough sores on US society's scabby arm to cause more than a mere itch. One of Lee's finest and no mistake.

YOUTH IN REVOLT

CD Payne

Quartet Books

Perhaps better titled "Revolting Youth", this diary of a spotty, sex-obsessed, maladjusted youth makes Adrian Mole look like the wuss he is. Read it and weep, as Nick Twisp turns his infatuation with the beautiful, intelligent and cruel Sheeni Saunders into a spree of disastrous actions. Including arson, dressing as an Italian widow and faking his best friend's suicide. Hilarious.



BASTARD BUNNY & FAST GERALD

John Moore

Adverzine

Not so much a comic as an advert for Eurostar. But it's excellent all the same. Follow Bastard Bunny in his tortoise and hare-style race against Fast Gerald for the prize of a DJ date in Paris. Yes, I know the outcome is as predictable

as happy hardcore, but it's a damn funny read.

NIGGER FACTORY

Gil Scott-Heron

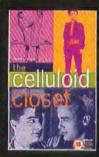
Payback Press

As exclusively revealed in the first issue of Muzik, "Nigger Factory" is one of two Gil Scott Heron books to be published by Payback. A natural storyteller, he turns his lyrical mastery towards the way people are conditioned to be prejudiced. Crammed with superb bitingly satirical observations, this book places a time bomb in the education system which blows up everyone's hypocrisy in their own faces. A work of genius.

THE CELLULOID CLOSET

Directed by Rob Epstein & Jeffrey Friedman

Polygram Video



A witty and stylish look at the various ways homosexuality has been portrayed in the history of cinema, this video presents a montage of film clips from over 100 classic flicks. With the narration written by Armistead Taupin, humour remains at the fore, although moral issues are never side stepped. Exposing prejudices and exploding myths, "The Celluloid Closet"

is a supremely illuminating film.

CASINO

Directed by Martin Scorsese

Universal

Does this film really need an introduction? Bob De Niro takes one of his hottest roles ever as the top dog of the Mob's multi-million dollar investment in Las Vegas. Joe Pesci plays his muscle man and Sharon Stone is the wildcard sex bomb. All of which is a combination guaranteed to rock. And it does, in all of the right places.



CYBERPUNK HANDBOOK

St Jude, RU Sirius and Bart Nagel



Arrow From the people who brought you the brilliant cyber bible, "Mondo 2000", comes this bluffers guide on how to be a cyber kid, including an A-Z of "Terminally Hip Jargon". Like you actually care! Read this as a useful history of a cultural phenomenon from a bygone age and throw the awful cover in the bin.

THE FLOWER OF MY SECRET

Directed by Pedro

The Flower of my Secret

Almodovar Electric/Polygram Video Pedro Almodovar, Spain's high priest of hip, offers a twisted combination of melodrama, sharp humour and high style. As usual. Leo, a woman on the verge of a midlife crisis, is a pulp fiction writer who hits a full-on writers block. And, in the process, the bottle. Until she's... erm, rescued that is! Spain's greatest

weirdo with one of his best.

FILM OF THE MONTH

THE INCREDIBLY TRUE ADVENTURE OF 2 GIRLS IN LOVE (15)

Directed by Maria Maggenti

IT has been such a quiet month for films, we decided to get cultured. Such a quiet month that we packed our bags and headed for Edinburgh to see what we could find. And lo... there it was.

Positively wiping the floor at the Edinburgh Festival, "The Incredibly..." is, in a lot of ways, a debut. Director Maria Maggenti's very first feature, it introduces rising stars Laurel Holloman and Nicole Parker and it's got girls kissing in it. Whoaaah!



Girls doing it! Salacious girl-on-girl action! Phwaaaaaaar! Let's face it, that isn't going to be an uncommon reaction from blokes, now is it?

In days gone by, "The Incredibly..." would probably have been bundled off to the nearest gay film fest, branded as "minority interest" and sunk without trace. But there's a saving grace, as Evie (Parker) points out when she tells her friends all about her new-found love, Randy (Holloman). "I didn't say I was gay, I said I was in love". And that's it. A funny, warm, touching and nervous first-love story.

Okay, so it's about two girls but that's the only difference to every love story ever made. They feel the same feelings, go through the same motions, have the same sleepless nights and get the same butterflies. It's not odd, it's not unusual. It happens, but the mainstream aren't watching because it's not about America saving the world.

In a nutshell, Randy meets Evie, a "totally cute, popular girl", and nervously, ham-fistedly, clumsily, they click. The romance does not exactly explode, it trickles along in a manner more accustomed to a Hal Hartley flick. It's when the girls finally get it on that the sparks start to fly.

A number of misfortunes beset the couple and the film descends into a dumper truck ride of head-in-the-hands bad luck. Foaming with a whole family of indispensable one-liners, this is everything a love story should be. Nothing more, nothing less,

Joseph King

WOMAN ABOUT THE HOUSE

Andrea Parker, Mo' Wax recording artist and queen beat, talks about films and feet

IN THE VIDEO

I was at the Edinburgh festival and saw a film about an NY graffiti artist called "Standpipe Siamese" by Alex Rapport. Erm, but I basically like stuff with car chases or Italian gangsters.



ON THE BOOKSHELF

I'm reading this book called "Strange Death" which is quite morbid. It's about weird ways people have died. This one guy climbed Everest several times and survived all that, but then died after being hit on the head by a giant turnip!

ON THE COFFEE TABLE

My coffee table is very tidy and well-polished because I am a very tidy person. There's a vase of sunflowers and a copy of "National Geographic" magazine. I'm not too sure how that got there, though.

ON YOUR FEET

Adidas shell toes with big fat laces. I don't actually like any other trainers because I've only got small feet. I'm having more and more difficulties finding trainers which fit. If any Muzik readers know how I can get hold of size three shell toes, please contact me at Mo' Wax!

Andrea's 'Rocking Chair' EP is out soon on Mo' Wax

wired up

Techknow

ASSUMING YOU HAVE USED LAST month's Techknow section to get on-line, it's time to find your

month's Techknow section to get on-line, it's time to find your way around the Net. You will probably have already sent your first batch of e-mails. You might even have started e-mailing somebody you haven't seen for years on a daily basis. You will have sussed out a couple of newsgroups to contribute to and keep your eye on. And you will have made that first call to your service provider's help desk. You're now ready for the Web.

When you first log on, the presence of such acronyms as URL, http, FAQ and ftp may be a little bit puzzling. Don't fret. URL stands for unique resource locator (the website address you're trying to find), http means a hyper text page and is standard protocol for almost every site, FAQ means Frequently Asked Questions (self-explanatory, really) and ftp file transfer protocol. But remember that you don't need an in-depth knowledge of techie speak to be able to progress on the Net. Yes, it helps, but it's not essential. Just click and go.

There are two invaluable Net aids to assist you in locating the information you require. These are links and search engines. The vast majority of home pages contain a section for interactive links which, when clicked on, will instantly zip you to another site. Perhaps not surprisingly, most links relate to the subject matter of the site you're bouncing from. You won't find any jumps to a knitting page from a site dedicated to the Berlin Love Parade, for example. Then again...

One of the finest websites for links is the Dance Music Pages (http://www.ndirect.co.uk/dance/music.htm), which is wholly dedicated to dance links. Updated weekly, these pages contain hundreds of links (each with a short, sharp, accurate review) to sites on DJs, artists, clubs, labels, radio stations and other areas of interest to clubbers.

The other helpful accessories you'll encounter time and time again are search engines. These applications prompt users for a subject and then trawl through the Net in order to locate the best matches available. However, bearing in mind that the Net is dominated by Americans and most search engines are based in the States, you'll find the matches unearthed are largely for American sites and pages. Nevertheless, there are some search

Now that you're up and running, here is a quick guided tour of a few useful Net tricks and treats...

engines which are worth taking out for a test run, most notably Alta Vista (http://www.altavista.digital.com), Infoseek (http://www.infoseek.com), Yahoo (http://www.yahoo.com) and Lycos (http://www.lycos.com).

As you skip around cyberspace, bookmarking certain sites to return to time and time again while making sure you never go within a mega-mile of others, you may find yourself thinking, "Hmmm, I wonder if there's a better version of Netscape I could get". You will be pleased to know that help is always at hand in the form of shareware.

There are numerous sites on the Net where you will find the latest versions

of key software just waiting to be downloaded and then kicked into action. Swanky browsers, brilliant e-mail applications with cool little extras and even sexy programs like CUSeeMe, which gives you on-line video and audio-conferencing, are available for free somewhere out there. There are also page editors to be downloaded, many of which are as good, if sometimes not even better, than a lot of commercially available applications.

For example, if you want to take a quick look at the latest Netscape Navigator (the Web's most in-use browser, this has an estimated 38 million users worldwide), just go to www.netscape.com and follow the dead simple instructions. You will be expected to pay a licensing fee

of \$49 (approx £33) if you intend to keep the Navigator after 90 days, but the most Netscape users are surfing for free...

There is also a Microsoft browser available. You can get their Internet Explorer free from http://www.msn.com. Meanwhile, the www.shareware.com site is a truly excellent guide to what is currently available from CyberPhone (an Internet telephone program) and The Ant (an application which converts a basic Word item into HTML, making it suitable for a home page).

words Jim Carroll

Next month, Techknow will look at what you can do once you have downloaded these goodies onto your computer

BYTES AND PIECES

* Josh Wink joins Brandon Block, Jeremy Healy and Boy George in the morbid list of "dead" DJs, if the Net rumour mill is to be believed. Although Wink is most definitely still alive, it did not prevent stories of his untimely demise sweeping through several techno-related newsgroups recently

- ★ If you want to see what Beastie Boy Mike D's X-Large and Sonic Youth gal Kim Gordon's X-Girl skatewear ranges have to offer over the coming months, take a look at their on-line catalogues at http://www.cinenet.net/XLarge/ and http://www.cinenet.net/XGirl/
- ★ Plans are underway for a compilation CD and CD-ROM featuring the work of the many DJ and musician subscribers to the UK-Dance mailing list. There's a separate mailing list for those who wish to get involved. Just send a subscribed message to uk-dance-cd-request@webservices.net
- ★ The latest news from the Megadog tribe can be found at http://www.thepulse.co.uk/megadog.htm
- * An ever-changing selection of DJ mixes (ranging from big names to, erm, smaller ones) are available for downloading at http://www.labsolutions.com/da_mix. You will, however, need RealAudio and the latest version of Netscape to do so
- ★ The brilliant Obsolete home page has a ton of ace pages from A Guy Called Gerald to Swim Records, all with way cool graphics. Navigate to http://www.obsolete.com
- ★ Space Shower TV is a 24-hour Japanese music cable telly station. Details of their schedules and what Space Shower have to offer Net users is at http://www.express.co.jp/SSTV
- ★ If "The Simpsons" are an essential part of your life, you simply won't be able to believe your luck when you click onto http://www.snpp.com/guides/ep.guide.html. There you'll find a complete (and we mean complete) guide to every single episode of the programme, from full scripts to visual in-jokes. Aye carumba!
- * For those of you who like to have something cool to look at while listening to mix tapes, the Cthugha graphics program produces colour cycles in time with music. Getyour hands on one at http://www.afn.org/~cthugha/index.html
- ★ Information on Nuphonic releases and acts is on-line at http://www.electricfrog.co.uk/neil/nuphonic/artists.htm
- ★ Our favourite topic featured in the numerous mailing lists which have arrived in our mail-box over the last few weeks concerns the pros and cons of dancing on various floors. This is what one tpowlosk @glam.ac.uk had to type: "Dancing on concrete normal; dancing on grass nice and fluffy but watch those ankles folks; dancing on somebody else's grass I wouldn't do that if I were you; dancing on sprung floors like raving in bouncy castles, kool; dancing on kids a typical hardcore occurrence; dancing in the rain Fred Astaire the raver; dancing in slime Glasto."
- ★ Check http://www.inforamp.net/~xeno/wallet/main.htm for a site which shows the rather silly side of the Net. It features the contents of Jeremy Wilson's wallet! What's more, this site has won awards!

CLICK! Mouse-traps of the month

The Pipe

http://www.southern.com/PIPE
Home to all things connected to
the Ninja Tune label, The Pipe has
had a few changes over the past
few months. Our favourite new
feature is the Ninja Tune news
bulletin, "Don't Believe Da Pipe".
This on-line info 'zine has some
truly inspired touches, including
the Top 10 comments from the
"Anything You Wish To Add?"
section on Ninja reply-paid cards
and the Wok Da House recipe
page, which features DJ Food's
amazing cure for flu.

0171

http://www.0171.com A relatively new site, 0171 clearly has the potential to become an

bookmark for clubbers everywhere. Alongside all the usual listings for parties, you will find an area where you can file complaints about clubs (although

e-ssential

none were lodged when we last checked), mouth off about how much top DJs get paid and even advertise or reply to Situations Vacant. Club photos, flyers and a list of pirate radio stations are also present and correct.

Daniel Pemberton

http://www.state51.co.uk/pemberton/ Young Master Pemberton offers

up several outposts on the grand State 51 site, the main two dealing with his "Bedroom" and his "Boredom" recordings. As well as an indepth

report on



what the Fax artist is up to now that he's left school, you'll find a section full of Frequently Asked Questions, a selection of sample soundfiles and a commentary from Pemberton regarding each of the tracks.

Scooby Doo

http://www.cdc.net/ ~ drjekyll/negscooby /main.htm

A must-click for all fans of the old school cartoon hero. This site has some rather interesting (if off-the-wall) theories about the dark side of the gang



and what they really represent. The Shaggy evil leather look must be seen to be believed! As if that wasn't enough of a Scooby snack to be getting on with, you might also like to check www.b1tchez. org/papers/Scooby_Doo.html, which throws a Marxist slant on everyone's favourite hound.

House Of God

http://sun1.bham.ac.ulv/taylomsi/hog/ Your full-on, all-inclusive guide to Birmingham's banging House Of God people, including press cuttings and details of previous line-ups. Also included on the site are comprehensive biogs and charts from the resident DJs, Surgeon, Stellar Tortoise and Sir Real. Plus a complete guide to Surgeon releases and remixes. assifieds to advertise in these pages



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NU WORLD - GRYSTAL DANCE
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XPANSIONS - MOVE YOUR BODY
SIMPLY RED - FARINGROUND (REMIX)
MASSIVE ATTACK - UNFINISHED SYMPATHY
INDEED - LAST NIGHT A DJ SAVE MY LIFE
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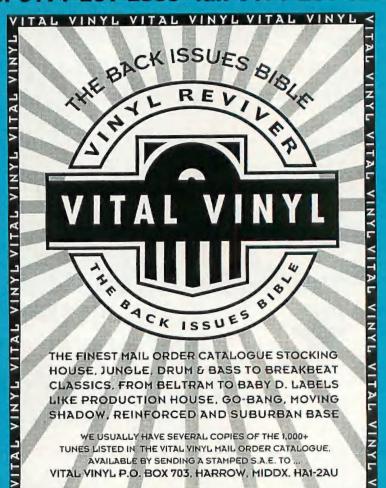
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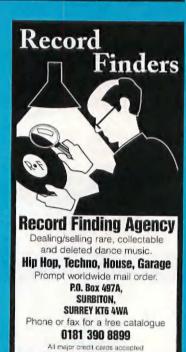
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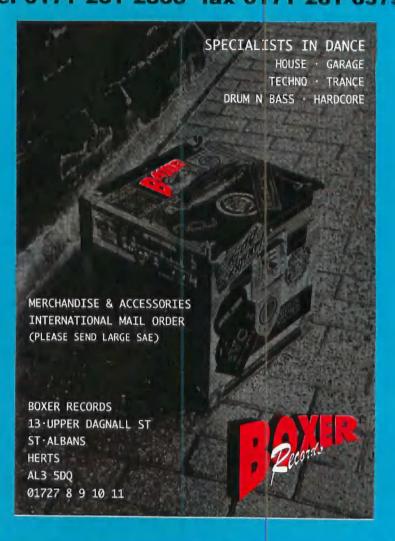
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THO PUENTE-RAN KAN KAN
TITO PUENTE-OYE COMO VA (rimils)
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NIGHTWHITERS -LET THE MUSIC USE
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NIGHTWHITERS -LET THE MUSIC USE
SHADES OF RHYTHMS-SOUND OF DID
MIX RAEL JACKSON-ALL TITLES
DELEGHT. WILD TIMES (mayday mix)
JAM A SPOON-FOLLOW ME
DAIAS -DAY BY DAY JANGAK MIEDE)
TO TERRY-JUMPIN'
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ESCRIMA-TRAIN OF THOUGHT
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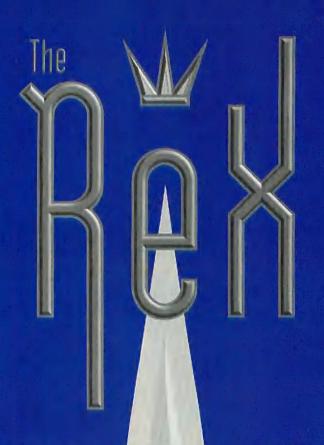
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Please include dates, times, prices, venue phone number and address. New listings must be faxed to us each month.

WEDNESDAY SEPTEMBER 11 - TUESDAY OCTOBER 8

listings compiled by Rachel Newsome

Muzik's essential club guide

THE DEADLINE FOR NEXT MONTH [OCTOBER 9-NOVEMBER 12] IS WEDNESDAY SEPTEMBER 11 PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100



The Kitchen Tel: 001-3531-833-3351 10.30-2.30am SUNDAY SEPTEMBER 22

EVIL-EYEBROWED actor Jack Nicholson and US rocker Bryan Adams have been known to hang out here. There's a mini moat snaking round the small but perfectly formed dancefloor. There are well-stocked barrels of Guinness behind the bar. But then again, what else would you expect from The Kitchen, whose owners are none other than stadium-filling rock stars U2?

Famous for their genesis into a credible dance act via collaborations with Brian Eno and Howie B, you can expect the same open minded attitude from their club. With the beats pumping out from nearly all of Dublin's clubs and bars marching to a formulaic 4/4, the pulse from The Kitchen's latest venture is funky "nujackrockswingsouldiscodubfrenzi" instead.

The brainchild of local jock Andi Mackin, who is also responsible for the new club 'zine "Blue Ink", Disco Akimbo at The Kitchen will be setting a positive underground agenda for Dublin's rapidly-growing club scene.

agenda for Dublin's rapidly-growing club scene.

"It all started when U2 came down to the club with Howie B one night," explains Andi. "Howie kicked the resident DJ off the decks and turned in a wickedly off-kilter set which sent the entire place crazy. That gave me the idea to start my own Sunday night playing anything but handbag or happy hardcore. Disco Akimbo is all about fresh sounds. It's about music with soul."

With connections in all the right places, Andi has already got soul man Bob Jones booked, along with Musique Tropique and The Idjut Boys. The club kicks off in true style with the deep house sounds of Nuphonic's Dave Hill and Joolz. "We're just looking forward to getting plenty of Guinness and smooth Irish whiskey down our throats," deadpans Dave.

A sentiment which echoes Andi's own, "Yeah, that'll be drunken Sunday evenings for

A sentiment which echoes Andi's own, "Yeah, that'll be drunken Sunday evenings for me for the rest of the year."

Now there's a club with the right priorities...

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FOR A FULL LIST OF CLUB ADDRESS & PHONE NUMBERS SEE

DIRECTORY

MUZIK'S A-Z OF UK VENUES ON PAGE 186

WEDNESDAY SEPTEMBER 11

GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin electric beatz

LONDON: THE LOFT The Blue Note. Info 0181-813-5266. 9.30-3am. £5. Paul "Trouble" Anderson... Fabio and Subject 13 feel the bass at PM SCIENTIST (Jazz Bistro. 10-3am. £5) with Damian Lazarus and Zoe Richardson... Leaf Records present SCRATCH (The Spitz. Info 0171-439-6422.7-midnight.£5/£3)... Paul Woods and Jon Pleased host PLEASED (Velvet Underground. 10.30-3am. £6)... Luke Solomon and Kenny Hawkes play deep house at SPACE (Bar Rumba, 10-3am £5/£3)... Terry Mitchell and Keith Fielder are at ELECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... Join residents Paul Allen and Rob Da Bank for the opening night of THE SAUCE (The Clinic. Infe 0171-261-7776.9-3am. £4/£3) with guest Ross Allen (Filter Records)... Kemi & Storm and Mad Ash spin attitudefree drum 'n' bass at BOOMERANG (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3... Dust Records host the D CLUB (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Danny Briolet, Mimi and Ben Wilmott drop beatz at FREESTYLE (The Cressbar. 9-3am. Free)... Brianiak Records play host to MOST (The End. 10-3am. £3).

THURSDAY SEPTEMBER 12

BRIGHTON: TECHKNOWLEDGE The Tayern, Info 01273-683-704, 10-2am. £3/£2. BoB spin funky techno. **LONDON: ULTIMATE BASE Velvet** Underground. Info 01403-267-3760. Sexy, housey techno with Coxy. . The Ninja Crew mix and scratch at STEALTH (The Blue Note. 10-5am.) with Coldcut, DJ Food, The Herbaliser, Funki Porcini, DJ

Vadim and Luke Vibert... Derek Dahlarge spins phat grooves and chunky beatz at SNUFF (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5). The very amiable DJ Hell, Acid Maria (Raw Elements), and Frankie D journey into the next millennium at EUROBEAT 2000 (Turnmills. 10-6am. £7/£5/£3).

FRIDAY SEPTEMBER 13

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. \$7/\$6. Ian Wallman and Mistress Mo... Jon Hollis, Mark Jarman & Jem Atkinson host GRUNCH (The Venue, Info 0121-472-4581, 10.30-6am. £7/£8) with Craig Campbell BOURNEMOUTH: NATURE'S GARDEN The Gardening Club. 10-late. £5. Jay (Mad Flavour), Tony (FON), Wally (Extreme) and Tayla (Logical Progression).

BRIGHTON: CLUB FOOT Escape Info 01273-726-311. 10-2am. £6/£5. Franceso Farfa... Off the wa beatz at PLANET MUFFLEWUFFLE (The Enigma. 10-2am. £4.50-£3).

BRISTOL: TEMPTATION Lakota. 930-8am \$7/\$8/\$5.1 TI Bukem and Blake Baxter keep it hard but sweet... Andre, James Infamous and Captain Samuel keep it moving at INFAMOUS (Club Loco. 4-10pm. £6).

CHESTER: SWEET Blimpers. Info 01244-343-781. 9-2am. £7/£6. Russ and Phat Phil reside.

DUBLIN: TEMPLE OF SOUND

Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall.
EDINBURGH: PURE Venue.

10.30-3am £7/£5. Twitch. Brainstorm, The Bill and The Dribbler... Billie Caldwell and Gordon Mac spin at SUBLIME (Wilkie House, 10-3am, £8/£6)... Craig Smith and Mikey Stirton groove on at SOLEFUSION (The Honeycomb

GLASGOW: SLAM Arches. 11-3am. £7. Orde Meikle & Stuart McMillan... Future bass at SPEED (The Sub Club. 11-4am. £8) With Doc Scott, Krust, KMC and Spinback. HASTINGS: HEAT The Pier. 9pm 7am. Jumpin' Jack Frost, Randall, Hype and Brockie burn it up. HERTFORDSHIRE: THE CHILL PILL West One Nightclub. 10-3am £6/£5. Strictly Underground are in

HUDDERSFIELD: ABSOLUTE HAVOK Follies 10-late. Beatle, TB, Jay Enn and Medecine Man go

mad for it. LEEDS: UP YER RONSON Pleasure

Rooms. 10-4am. £9/£7. LONDON: FRISKY? Ministry Of Sound. 10.30-6.30am. £10/£8. Pete Tong, Seb Fontaine, Heaven and Christian Woodyatt... Dave Clarke, Ian Void, Rob Fletcher and Craig Thomas take control at ABSOLUTE (Colisseum. Info 0171-582-0300. 10-6am. £10/£7)... Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at **DLB** (Info 0956-808-037, 11-6am, £10/£7)...

Hard house, techno, drum 'n' bass and trip hop is music for the new world order at MELTBOWN (Club UK. Info 0181-877-810.10-6am. 29/£7/£5) with Barry Ashworth Bernie and Andy Morris... CJ Bolland, Eric Powell, Billy Nasty, David Holmes, Steve Johnson and Atomic Jam journey into techno's outer frontiers at VOYAGER (Complex. 10-5.30am. £12/£10/£8.)... Marcia Carr, Johnny Reckless and Muzik's

Michael Morley host SEE THE LIGHT'S FIRST BIRTHDAY (Springs. Info 0958-285-692. 10-8am. £5) with Brian Tappert (Urban Blues Project)... Queen Maxine, Miss Barbie and Nancy Noise spin at THE GALLERY (Turnmills. Info 0891-516-666.10-7.30am. £10/£8)... Craig Jenson, and Joe Fish are at SOOPER BITCH (EC1 Club. Info 0171-226-7792.10-6am. £10/£4)... Lekker and Joel Xavier host WHOOP IT UP (The Gardening Club. 11-5am. £8/£6.) with Billie Kiltie (Limbo)... Dimitri. Marcello and 100% Isis give it some Dutch FLAVOUR (The End. 10-6am. £10/£8)... Nicky Holloway
hosts THE VELVET UNDERGROUND (Velvet Underground, 10.30-4am. £10/£8)... Huggy (Back To Basics) and Alvin C (Wall of Sound) cut 'n' paste at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Graham Gold and Darren Pearce are at PEACH (Camden Palace, Info 0171-582-8629. 10-6am. £10/£5)... Clean Up Records provide a night of soul sonic science at FREE RADICALS (The Blue Note, 10-5am, £8/£6) with Kevin Beadle, Pressure Drop, Ross Allen, Patrick Forge, Darren Watts and Ali B... Luis Paris and Jon Casey host MAYBE BABY (Cloud 9. £10) ... Colin Dale, Mark Dale and Marco Amaldi host THE VISION (Soundshaft, 10.30-late, £5)... The Freakniks host KALIMBA (The Cressbar, Info 0171-727-5524, 9.30-3am £4)... Dy-na-mix host deepshockhousemusic at BACK BONE (Plastic People. 11-5am. £6)... Mrs Wood and Blu Peter reside at THE GARAGE (Heaven, 10-late, £8)... Alex Knight and Sean Johnson spin at VIOLET END (Leisure Lounge 9-4am. £5)... Alex Reece, Damian Lazarus (PM Scientist) and Rupert (Arizona) are BORN TO LOSE (Blackheath Concert, 9.30-2am. £5)... Danny Eke, Gurk and Scottie spin at ELITISM (4 Tooley Road. 9-2.30am).
MANCHESTER: BUGGED OUT!

Sankeys Soap. 10-3am. £6/£5. Derrick May... The Fat City crew get down to the funky beat at HEADFUNK (Time, 10-2am, £5). MIDDLESBOROUGH: SUGAR SHACK Corporation Road. 9-late. Norman Jay, Al McKenzie and

Junior Jones.

NEWCASTLE-UNDER-LYME: VOYEUR Time & Space. 9-2am. £7/£8. Roger Sand NOTTINGHAM: HOT LIZARD Believe 10-3am, £5/£3, Paul Wain.

Gary Marsden, Charles Webster and David Smith. SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. TWA... Judge Jules, Chris & James and Adrian

Luvdup get off it at MUSIQUARIUM (The Republic. 10-4am. £7/£6). STOKE-ON-TRENT: SIN CITY Left Bank, Info 01782-410-733, 9-2am. £6/£5, Ian Ossia and Alan Luvdup. SWANSEA: UP FOR IT Escape. nfo 01834-812-570. 9-4am. £8. Distinctive Records party with Tall Paul Newman, Sister Bliss

and Danny Slade.
SWINDON: THE FRUIT CLUB Brunel Rooms, 9-3am, £7/£4. With DJ Sonique, DJ Dougal and Vinylgroover.

SATURDAY SEPTEMBER 14

BEDFORD: PICK YER OWN (Milwaukees. Info 01296-682-386. 9-Bam. £8). Paul "Trouble" Anderson and Richie Fingers. **BELFAST:** CHOICE The Art College.

Info 01232-776-084.9-1.30am. £10. Detroit's Blake Baxter gets in deep with Alan Ferris, Keith Connolly and David O'Grady for

Choice's fourth birthday party. BIRMINGHAM: WOBBLE Venue. Info 0121-233-0339. 11-7am. £8/£6. Graham Gold and Craig Bartlett join in the frolics... CJ Mackintosh and Roger the Doctorget down to some FUN! (Steering Wheel. Info 0121-622-1332. 10late. £8)... Scott Bond and Andy Cleeton rule at REPUBLICA (Bakers. 10-late. £8/£8/£5). BRIGHTON: KINKY CASINO at The Escape. Info 01273-726-311. 10-2am. £6.50. Harvey... THE PUSSY CAT CLUB (The Zap. 10.30pm-3.30am. £7/£6) with Nipper "Deep" Downey. BRISTOL: SATURDAYS Lakota. 9.30-4am, £10/£8, Jon Da Silva, Paul Harris and Patrick Smoove and Daddy G pump up the volume. BURNLEY; JAMBARU Club xpo. 7-2am. £10/£8. Red Parrott Tour with Boy George and Quivver. CARDIFF: TIME FLIES Escape. 10-4am. £8/£7. Grand opening night with Angel, Danny Slade, Rich Hitchell and Dave Jones. **COVENTRY: BACK TO BASICS** The Foundry. 10-late. £10-£8. US grandmaster Roger Sanchez ioins Ralph Lawson DERBY: PROGRESS. The Eclipse 9-2am. £8/£7. Jon Pleased and Tony De Vit... TWA and Seb Fontaine take their pick at MAN:WOMAN (One. 10-late, £6/£5). **DUBLIN: TEMPLE OF SOUND** Temple Of Sound. 10.30-late. £8. Rozzo and Johnny Moy.

EDINBURGH: COLOURS Club Mercado. Info 01698-278-866. 11-4am. Jon Mancini and Darren Mackie. **GLASGOW: SUB SATURDAYS** Sub Club. 11-4.30am. £8. Harri and Dominic... Ministry Of Sound night at COLOURS (The Arches. 10-3.30am.)

HASTINGS: DIONYSUS The Pier.
9-2am. £6/£4. With Anthony Coombs, Andrew Galea and Alex Hamilton. HUDDERSFIELD: THE INDUSTRY Follies. 01484-846-703. 9-late. £7.50/£6.50. Paul Gotel. HULL: MANTRA The Room. Info 01482-218-705.10-4am. £8/£7/£6.

Murray, Beige and Paul Dundee. LEEDS: HARD TIMES Nato. Info 01924-488-220.10-6am. £12. Ministry's Justin Berkmann Frankie Foncett and Jazzy Mare deeply disco alongside Miles Holloway, Elliot Eastwick and Jason Boardman... BACK TO BASICS (Pleasure Rooms. Info 01132-449-474, 10-6am, £12/£10), LTJ Bukem, MC Conrad, L Double, Deli G and Mark Hogg join Ralph Lawson, Huggy and James Holroyd... Jay Denham and Dave Clarke get on a naked techno speedway at THE ORBIT (After Dark. Info 0113-252-8202. 8-2am. £10/£8.). LIVERPOOL: CREAM Nation. 9-

2am. £10/£7. Jeremy Healy, Allister

Whitehead, Andrew Weatherall

and Logical Progression...

Darren Emerson gets together some serious techno tackle at VOODOO (051 Complex, Info 0151-733-6097. 10-4am. £9/£8/£7). LONDON: KINGSIZE Complex. 10-5.30am. £12/£10. Paul "Trouble" Anderson... Lisa Loud, Tall Paul Newman and Vivien Markey go groove surfin' at CLUB FOR LIFE (Gardening Club 2. 10.30-6am. £15/£12 Life Organ members) with Brandon Block... Catch Roger Sanchez alongside Paul "Trouble" Anderson, Ricky Morrison, Linden C and DJ Spoony at UNIVERSAL HOUSE (Camden Palace. 10-8am.)... Charlie Hall demonstrates SEX LOVE & MOTION (Soundshaft, 0956-438-004, 10.30-3.45am. £8/£7/£5) with Keith Fielder, Russ Cox and Paul Tibbs... The sound of Hard Times is RULIN' (Ministry Of Sound. 11-9am. £15/£10) with CJ Mackintosh, Miles Hollway, Elliot Eastwick and Jon Marsh... Craig Dimech resides at THE SATELLITE CLUB (The Colliseum. 10-6am. £12)... JETSET (Leisure Lounge, 10-6am, £12/£10) with Pete Wardman, Terry Marks, Nick Hook and Joel Xavier in the Cockpit... Tall Paul Newman, Tony De Vit, Malcom and Ian M are at TRADE (Turnmills, 3am-1pm)... Nicky Holloway, Craig Jenson, Kelvin Andrews, Mrs Wood and Outland Records reign at UNITED KINGDOM (Club UK. 10-6am. £12/£10)... Seb Fontaine, Brandon Block and Smokin' Jo get sexy at
MALIBU STACEY (Hanover Grand. Info
D181-964-9132, 10-4.30am. £12)... Chris Good and Nicky Holloway spin down at THE VELVET UNDERGROUND (Velvet Underground 10.30-4am, £10/£8)... Brenda Russel, Josh Brent, Mark Dale and Colin Favor spin into DEEP SPACE (The End. Info 0171-378-7377. 11-7am. £12)... Giles Mo' Wax get **DUSTED** (Blue Note, 10-5am. £8)... Happy hardcore, intelligent drum 'n' bass and old skool house provide the soundtrack at LABYRINTH (Info 0171-247-0789.11-6am. £10/£8/£6)... Judge Jules and his bugle get SERIOUS (The Cross 10-6am. £10)... Phantasy, Swan-E, Devious D, SL, Ray Keith, Hype, Andy C, Swift, Randall, Brockie, SS and Flirt drop killer tunes at TELEPATHY (Adrenalin Village, Info 0831-824-400, 10-late)... Kenny Hawkes (Space), Lofty and Stuart Patterson get in deep at TRANSFUSION 3 (Info 0958-470-210. 10-6am. £10). Ring for venue details... Logan, Nick James and guests provide an eclectic boogaloo at LOCK IN (Plastic People Info 0171-256-1758. 11-5am. £7).
MANCHESTER: GOLDEN Sankeys Soap. 01782-621-454. 9-3am. £10/£8. Al Mckenzie and Jim "Shaft" Ryan swing their handbags with Pete Bromley and Dean Wilson... Planet Janet host HOLY CITY 200 (Holy City Zao. 9.30-2am. £10)... Doctors Matt Thompson and Mark Godwin hand out the PRESCRIPTION (The Phoenix. 10-3am. £5/£4)... Phil Morse hosts TANGLED (The Boardwalk. 10-MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Fabio, LTJ Bukem and MC Conrad are on it... Marshall,

Metzner and Junior Jones see BETTER DAYS (Empire, 9-late.)
MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-262.9-4am. £9/£7. "More Tea Vicar join Rick Long, Ashley, Nick Norman and Joseph

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£8. Ashley Beedle, Tom Wainwright and Darren Price spin alongside muckers, Scott and Scooby.

NEWCASTLE-UNDER-LYME: SPOILT Time &Space. Info 0385-245-402, 9.30-2am, £9/£7, Jeremy Healy and Chris Lyons. NOTTINGHAM: HAVIN' A BALL Deluxe, 9.30-late, £10/£8, With Phil Gifford, Jon Turnbull and Phil Sagar... Nail (DIY), Pork Chop, Cane and Abel dig out their vinyl goodies at RUMPSHAKER (The Box.

Into 0115-941-0445.11-2am. £4/£3). PAISLEY: CLUB 69 Roxy's. Info 0141-552-5791. 10-2.30am. £5. With Martin and Wilba.

PORTRUSH: LUSH Kelly's. Info 01265-822-027. 9-1.30am. £7/£6. Laurence Nelson and Darren Stokes work the floor.

Mix Tape Of The Month

NAMES: Philip Jones and Sean Martin. CONTACT: 0121-749-3069/0121-747-6207.

BORN: Birmingham, 1975.

EXPERIENCE: "As a dup, we call ourselves ETP, which means Educating The People. We've been DJing for three years. Recently, however, we've been trying to turn our first love into something more than just a hobby. You could say we've been bitten by the bug. Especially after playing out for the first time at Alchemy in Aberystwth which is run by Oxygen Promotions. We also have contacts in Northern Ireland who have shown an interest in our DJing."

FAVOURITE DJs: LTJ Bukem, Fabio, Doc Scott, Ed Rush, Peshay, Pulse, Nico and Goldie.

FAVOURITE CLUBS: Aston Villa Leisure Centre, Birmingham Institute, Que Club, The Sanctuary.

FAVOURITE LABELS: Good Looking/Looking Good, Moving Shadow, All Good Vinyl, Creative Source and Metalheadz. ALL-TIME FAVOURITE TRACKS: Doc Scott - "Far Away". LTJ Bukem - "Music", PFM - "Wash Over Me", Future Bound - "Sorrow", Liquid - "Sweet Harmony" and Manix - "Feel Real Good".

CURRENT FAVOURITE TRACKS: PFM - "For All Of Us", Perfect Combination - "Pressures" and Astral Vibes - "Deep Groove".

FRUSTRATIONS: "To get on in this business it often seems a classic case of who you know not what you know and if this continues the scene is going to become really stale. One of the most frustrating things for us is the lack of respect for the drum 'n' bass scene, including the DJs and producers. We're also upset that the Birmingham drum 'n' bass scene has been destroyed by aggressive idiots who don't even like or truly understand the music. This element deters the real

SHEFFIELD: GATECRASHER The

Arches. Info 0121-605-8970. 9.30-6am.

McKenzie and John Kelly swing from the rafters ... Muzik night

£12/£10. Matt Hardwick, Alex P, Al

music-lovers from going out and has even caused some great club nights to be closed down." MUZIK'S VERDICT:

There's nothing like drum 'n' bass with real attitude and this due have exactly the right vibe. Digging early jungle/rave in the form of Dego's Manix persona

LEE DRUMMOND (Landon) 3 TINI-TUN (Tlalpan, Mexico) STEVE CLARKE (Sunderland) MIKE STONE (Twickenham) KEVIN DECKER (Cheshire)

Philip Jones and Sean Martin

and Liquid, their musical tastes demonstrate a very perceptive awareness of drum 'n' bass' continuous evolution into the multi-faceted genre it is today. Clearly followers of the Bukem school of lush, melodious soundscapes and exotic sonic excursions, Philip and Sean's swoonsome set demonstrates a deep love and understanding of UK breakbeat. Revving up with some fresh blood, courtesy of Perfect Combination's spooky cut, "Pressure", the duo plunge into the glacial terrain of PFM's "The Mystics". While the sound of Good Looking provides a consistent thread, their mix toughens up to the tech-step of Ken Ishii's "Stretch" and Pulse & Jazz Cartel's "Destiny". Then rinsing it down in true Speed style, their set exits with Bukem's rework of "Feenin". Our one minor criticism would be that the boys don't quite manage to maintain their stamina towards the end, but it looks like their sheer determination to succeed will definitely see them through.

and Kelvin Andrews play deep with Jon Pleased Wimmin, Allister Whitehead, Craig Jenson and Buckley at the swanky re-opening of LOVE TO BE (The Music Factory, 10-

5am. £15/£12)... Lenny Fontana

house at FUTURE (The Republic, 9.30-4am. £8/£7).
SOUTHAMPTON: SWANK The Rhino. Info 0973-830-582. 10-2am. £5/£4.

SOUTHEND: ENOUGH TO MAKE YOU COME Club Art. £6/£4. Si Barry. Pete Wardman and Adam Carter. SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-4am. £8. Firm Records night with Angel, Graham Gold, Phil Cooper and Craig Bartlett.

SWINDON: FRISKY Brunel Rooms. 9-2am. £7/£6/£5. Sarah Chapman. WARRINGTON: STREAM The World. 9.30-late. £7/£5. Roy The Roach.

EDINBURGH: TASTE The loneycomb. 11-3am. £5. Fisher and Price pack them in

LONDON: SUNNY SIDE UP The Chunnel Club. 9am-8pm. £7/£5. Darren Pearce, Paul Johnson, Drew. Rob Da Bank hosts the original audio-visual SUNDAY BEST (Tearooms Des Artistes, 8-1am, £1,99n) with Malachi ... Goldie and Grooverider host METALHEADZ (The Blue Note. 7-midnight. £7/£4). . . Danny Keith and Bluejean are at MMM CHERRY (The Vestry. 6.30pm late)... Kid Batchelor, Seamus and Phil Asher chill at THE BIG PICTURE (The Cross. Info 0973-623-012. 9-3am. £6/£5)... Skint Records get down with THE WEIRD BEATS COLLECTIVE (Jazz Bistro, 7-12,30am, £2). MANCHESTER: HOOCHIE COOCHIE Atlas Bar, 11-5pm. Free. Barney plays music for both ears. READING: SLUMP Alleycat Live.1-7pm. £4/£3. Bean bags, board games and sublime junglists Spring Heel Jack playing a four hour drum 'n' bass set.

MONDAY SEPTEN

BRIGHTON: WILD FRUIT FOURTH BIRTHDAY Paradox. 10-late. Pete Haywood, Tasty Tim and Andi

Scott get fruity.

LONDON: CHILLIN' Riki Tik. 8-1am. Free. Jim Masters and guests...

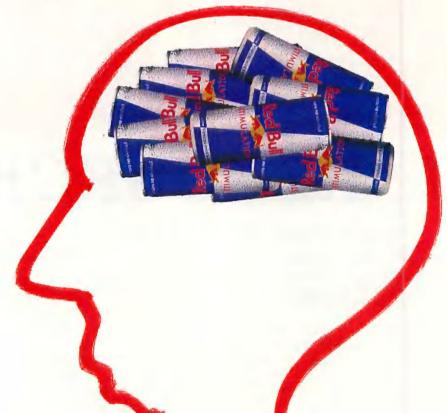
Phil Brill and DJ Alice reside at CLUB TROPICANA (The Gardening Club. 9-3am. £5/£3)... James Lavelle, Gilles Peterson, Ben Wilcox and Debra continue with THAT'S HOW IT IS (Bar Rumba. £3) ... Paul Harris and Nicky Holloway carry on at WORLD RECESSION (Velvet Undreground. 10-3am. £5... Emotif and V Recordings present a night of cutting edge drum 'n' bass at MOVEMENT (Embargos. Info 0171-222-5542.9-late £5) with residents in rotation, Ed Rush, Trace, Bryan G, Roni Size, Jack Frost, Tonic, BLIM, Krust and DJ Die... Shrink 2 Fit's Stuart Patterson spins at STERLING (Jazz Bistro, 9.30-2.30, £1).

LEEDS: HAYWIRE, SPRAWL & BACK TO BASICS Pleasure Rooms, 10-6am. £4. Exploring the realms of electronic music - Cristian Vogel, Andrew Weatherall, Daz Quayle, Scanner, Sidecut DB, Bitonic (Live), Matt Consume and Matt Black (Coldcut).

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Si Long plays a three hour set. **NEWPORT: ULTRA VEGAS The** Spirehouse Info 01908-218-795, 9-4am. £10/£8. Richie Long.

GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin electic beatz.

LONDON: SPACE Bar Rumba. 10-3am. £5/£3. Luke Solomon and Kenny Hawkes play deep house with Mark Farina (Chicago)... Residents Jon Pleased Wimmin and Paul Woods swing their handbags at PLEASED (Velvet Underground, 10.30-3am, £6)... Paul "Trouble" Anderson resides at THE LOFT (The Blue Note, 0171-813-5266. 9.30-3am. £5) with special guests...



Terry Mitchell hosts THE FLECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5/£3/£2)... DJ Die feels the bass at PM SCIENTIST (The Jazz Bistro. 10-2am) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at BOOMERANG (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the D CLUB (Smithfields. Info 0956-616-693. 8-1230pm. £2.)... Iron Mike and Matt play host to MOST (The End. 10-3am. £3)... Anything goes at THE SAUCE (The Clinic. Info 0171-261-7776. 9-3am, £4/£3).

THURSDAY SEPTEMBER 19

BRIGHTON: DFUNKT The Box. 10-2am, £4/£3.50. Neil Landstrumm. Christian Vogel, Nick Spice and Flack warp their vinyl... DJ Mee spins funky techno at TECHKNOWLEDGE (The Tavern. Info 01273-683-704. 10-2am. £3/£2). **DUBLIN:** SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, EDINBURGH: ZOOLOGY Wilkie House, 10.30-3am, free!! Phil Alcock. Gordon Whitackar, Fatty and HULL: NEW HORIZONS The Room. 10-3am. £7.50/£6.50. Grooverider, Randall, Peshay and Cleveland Watkiss touch down. **LONDON: ULTIMATE BASE Velvet** Underground. Info 01403-267-376. 10-

3am. Sexy, housey techno with Coxy. . . LTJ Bukem continues at LOGICAL PROGRESSION as part of the Ministry's fifth birthday (Ministry Of Sound. 10-late)... Rob Parish, Chris Oldfield and Pascha jam at QUADRAMANA (The Gardening Club. 10.30-3am. £5/£4)... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n'

weird beats at ROTATION (The Blue Note. 11-late. £4/£3)... Eddie Richards, Terry Francis and guests invite you to the GROOVE KITCHEN (Plastic People, Info 0171-916-6669. 10-late)... Jazid's Mattski and Simon Das spin phat grooves and chunky beatz at SNUFF (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. \$7/\$5... FLUID (The Cross. Info 0973-623-012. 10-4am. £6/£5.) with Luke Solomon and Kenny Hawkes... Alex Knight and Sean Johnson spin at VIOLET END (Leisure Lounge, 9-4am.

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. lan Tatham, Dave Congrove and Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe reside at THE GARAGE (The House. Info 0115-956-5324).

FRIDAY SEPTEMBER 20

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551. 10-2am. £7/£6. Owen Owens. . . Des Doonican and Val O' Connor comes to CRUNCH (The Venue. Info 0121-472-4581, 10.30-6am, £7/£6), **BOURNEMOUTH: NATURE'S** GARDEN The Gardening Club. 10-late. £5. Aqua Sky and Mad Ash (JDJ).... OUTER LIMITS (Ryvels. 9.30-2am. £5/£4). Paul Edge, Bazzer and Keith Fielder play funky techno. BRADFORD: ASCENSION Lingards. Info 01274-730-032. 10-3am. £5. Tony Walker and Kareem. BRIGHTON: SOUTH The Zap. 10-5am. £7.50/£6.50. Eric Powell ... Alton Miller spins at CLUB FOOT (The Escape, 10-late, £6/£5)... Off the wall beatz at PLANET MUFFLEWUFFLE (The Enigma. 10-2am. £4.50-£3).

BRISTOL: TEMPTATION Lakota. 9.30-7am. £7/£6. All-nighter with Danny Rampling and Westbam. CARDIFF: TIME FLIES Escape, 10-4am. Miss Moneypenny's tour with Smokin' Jo.

CARLISLE: PURR-FECT The Pagoda, Info 0122-844-667, 9.30-late. Graeme Park.

CHESTER: SWEET Blimpers. Info 01244-343-781. 9.30-2am. £7/£6. Paul Bleasdale

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall

EDINBURGH; PURE Venue. 10.30-3am. £7/£5. Twitch, Brainstorm, The Dribbler and The Bill... Craig Smith and Mikey Stirton play soulful house at **SOLEFUSION** (The Honeycomb. 10-3am)...Jon Mancini, Iain Clark and Keith Baxter get off it at COLOURS (Club

Mercado, 11-4am).
GLASGOW: SLAM Arches, 10.303am, £8. Orde Meikle and Stuart
McMillan... Zammo and Michael Kilkie reside at THE RUMBA CLUB (The Tunnel, Info 01382-581-140, 10.30-

HASTINGS: DEEP COVER The Pier. 9pm-2am. £6/£4. Grooverider Jumping Jack Frost and Hector G. HULL: DEJA VU The Rooms. Info 01482-323-154.10-4am. With Danielle Davoli, Al McKenzie and Scott Bond.

LEICESTER. GOODBYE CRUEL WORLD, Streetlife, Info 01332-372-374. 10pm-3am. £3/£2. Robert Owens

and Paul Harris. LIVERPOOL: V00000 051 Complex. Info 0151-733-6097, 10-4am. £9/£8/£7. Andrew Weatherall. LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. Dave Angel, Trevor Rockliffe, Matt Tangent, Carl Cox, Phil Perry and Steve

Johnson journey into techno... Paul Oakenfold, Jon Pleased Wimmin and Judge Jules get FRISKY? (Ministry Of Sound, 10.30-6.30am. £10/£6) Fifth Birthday Special... CJ Bolland, Frankie D, Colburn and Mark Williams take control at ABSOLUTE (Colliseum, Info 0171-582-0300. 10-6am. £10/£7)... Hard house, techno, drum 'n' bass and trip hop is music for the new world order at MELTDOWN (Club UK, Info 0181-877-810, 10-6am £9/£7/£5) ... Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (12, Dalston Lane, Info 0956-808-037, 11-6am. £10/£7)... Ashley Beedle, Ross Allen and friends hop on the soul train at LONDON X PRESS (Blue Note, 10-5am. £8/£6)... SEE THE LIGHT (Springs. In 0958-285-692. 10-6am. £5) with DJ Disciple and Belgrave... THE GALLERY (Turnmills. Info 0891-516-666. 10-7.30am. £10/£8) Muzik Party with Pete Tong, Judge Jules and Steve Lee... Lekker, Joel Xavier, Nick Hook and wee Terry Marks host at WHOOP IT UP (The Gardening Club. 11-5am. £8/£6)... Derrick May, D Wynn and Mark Ferina give it some Detroit FLAVOUR (The End. 10-6am, £10/£8.)... Dan and Jon cut 'n' paste at THE BIG KAHUNA BURGER Smithfields. Info 0973-869-021. 9.30late. £7/£5)... Nicky Holloway is at THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)... Graham Gold, Dave Lambert and Darren Pearce all reside at PEACH (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... T Money, Femi Fem, Dodge and Alex Baby spin hip hoppy, trip happy beats at ROTATION (Subterania. Info 0181-961-5490. 10.30-3.30am. £8)... Colin Dale,

Mark Dale and Marco Arnaldi

host THE VISION (Soundshaft, 10.30-

late £5)... The Freakniks host KALIMBA (The Crossbar, Info 0171-727-5524, 9.30-3am. £4)... Mrs Wood and Blu Peter host THE GARAGE (Heaven, 10-late, £8)... Danny Eke, Gurk and Scottie spin at ELITISM (4 Tooley Road. 9-2.30am). MANCHESTER: BUGGED OUT

Sankeys Spap. 10-3am. £6/£5. Expect hard techno at Dave Clarke's birthday bash... Beatle, TB, Jay Enn and Medecine Man create ABSOLUTE HAVOK (The Phoenix 10late.)... The Fat City crew get down to the funky beat at HEADFUNK (Time. 10-2am. £5).
MIDDLESBOROUGH: SUGAR SHACK Empire. 9-late. Brandon Block, Alex Pand DJ Pants.

NEWCASTLE-UNDER-LYME: VOYUER Time & Space 9-4am, £7/£6, Lisa Loud and Marc Auerbach on the decks.

NORTHAMPTON: WHAT A LIFE The Vault. 9.30-2am. £6/£5. With

guest Tony De Vit.
NOTTINGHAM: HOT LIZARD Deluxe. 10-3am. £5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith.

PERTH: WILDLIFE Ice Factory. Info 01382-581-140.10-3am, £8/£7. With Terry Marks

READING: CHECKPOINT CHARLIE Alleycat Live. 10-late. £10/£9. Darren Emerson, Jon Pleased Wimmin and Justin Robertson.

SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. David Morales plays a four hour set alongside Christian Woodyatt and Danny Hussain... Allister Whitehead, Tom Wainwright and Mark Luvdup get off it at MUSIQUARIUM (The Republic. 10-4am. £7/£6).

STOKE-ON-TRENT: SIN CITY The Left Bank Club, Info 01782-410-733. 9-2am. £6/£5. Kelvin Andrews joins Sanjay and John Taylor.

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SATURDAY 14th SEPTEMBER

9pm-2.30am
Danny Rampling
Claudio Coccoluto (Italia)
Fabi Paras
Barry Ashworth (Deja Vu)
Banj & Johnathon

SATURDAY 21st SEPTEMBER

9pm-2.30am Paul Oakenfold Terry Farley Pete Heller Billy Nasty Nick Warren

SATURDAY 28th SEPTEMBER

9pm-2.30am
George Morel (Morels Grooves)
Steve Lee
Fat Tony
Barry Ashworth (Deja Vu)
Lofty (Flying Recs)

SATURDAY 5th OCTOBER

9pm-2.30am Jeremy Healy Smokin' Jo Phil Perry Gareth Cooke Scott Braithwaite

FORTHCOMING DJ's:

12th October
Marshall Jefferson (Chicago)
19th October
Jon Pleased Wimmin Tour
26th October
Allister Whitehead
2nd November
David Morales (5 hour Set)
9th November
Farley and Heller
16th November
Graeme Parke
(4 hour Set)

DOUBLE EGG



SWANSEA: UP FOR IT Escape, Info 01834-812-570. 9-4am. £7/£5. Nancy Noise, Clive Henry and Danny

Slade spin handbag.

SWINDON: THE FRUIT CLUB Brunel Rooms, 9-6am, £12/£10, James Savage, Ian Wilkie, Ellis Dee, Ron, DJ Lee and Nicky Blackmarket on the decks.

BEDFORD: GODS KITCHEN Riviera Lights. Info 0973-733-376. 9-5 am. £10/£8. Tony De Vit.

BELFAST: WISDOM Network. 8late. £6. With Eamon Beagon and Sean McCann... Keith Connolly and Alan Feris are at CHOICE (The Belfast Art College. Info 01232-776-084. 9-late, £10).

BIRMINGHAM: WOBBLE (Venue. Info 0121-233-0339. 11-7am. £8/£6). Danielle Davoli joins in the frolics. . Jon Pleased and Patrick Smoove have some FUN! (The Steering Wheel, Info 0121-622-1332.10-late)... Judge Jules rules at REPUBLICA (Bakers. 10-late, \$8/\$6/\$5).

BLACKPOOL: FEDERATION The Main Entrance, £6/£5, Ibiza Renunion party with Brandon Block and Alex P.

BRIGHTON: KINKY CASIND (Escape. 10-2am. 6£/£2). Marshall efferson... THE PUSSY CAT CLUB (The Zap. 10.30pm-3.30pm. £7/£6) with Nipper 'Deep' Downey... Housey deepness with the Idjut Boys at FABRIC (The Shrine, 10-late).

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Smokin' Jo and Beloved's Jon Marsh.

BURNLEY: JAMBARU Club xpp. 7-2am. £10/£8. Up Yer Ronson tour with Allister Whitehead. CARDIFF: TIME FLIES Escape. 10-

4am. £8/£7. George Morel, Craig Bartlett, Dave Jones and Rich Hitchell... Digit, Pete Wardman and Jody spin at LUST FOR LIFE (Cardiff SU.9-late. £7).

CORNWALL: GOODBYE CRUEL WORLD The Shirehouse. Info 0976-203-742. 10-late. With Jon Da Silva and Simon Ower

COVENTRY: BACK TO BASICS The Foundry. 10-late. £10-£8. Those disco demons, Kid Batchelor and Luke Solomon.

DERBY: PROGRESS The Eclipse. 9-2am. £8/£7. Mark Moore and Dave Seaman join Russell and Pete... Gordon Kaye and Craig Burger Queen take their pick at

MAN:WOMAN (One. 10-late. £6/£5).

DUBLIN: TEMPLE OF SOUND Temple Of Sound, 10.30-late, £8... Luvdup and Andy Carroll play **EVERY FRIDAY HONEY (System. 10**late CR/CR)

DUNDEE: HOMELESS The Basement. 10.30-2.30. £6/£5. Ben Wilcox kicks some ass with Eat

GLASGOW: SUB SATURDAYS Sub Club. 11-3am. £8. Harri, Dominic and Oscar... Tyree Cooper, Trevor Price, David Holmes and Iain Patterson are at COOL LEMON (The Arches. Info 0141-339-0598. 10-late). HASTINGS: DIDNYSUS The Pier. 10-2am, £6/£4. Griff, Anthony Coombs and Alex Hamilton.

HUDDERSFIELD; THE INDUSTRY FIRST BIRTHDAY Follies.9very late. £7.50/£6.50. With Brandon Block, Tony Walker and Junior Perez on the decks.

LEEDS: HARD TIMES Nato, Info 01924-488-220. 10-6am. £12. Frankie Felliciano, Darren Clarke and Richard Moonboots are deeply disco alongside Miles Hollway, Elliot Eastwick and Jason Boardman... BACK TO BASICS (Pleasure Rooms. Info 01132-449-474. 10-6am. £12/£10) Alton Milar, Dr Derek and Dave Angel join Ralph Lawson, Huggy and James Holroyd... Westbam get on a naked techno speedway at THE ORBIT (After Dark, Info 0113-252-8202. 8-2am, £10/£8).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9-2am. £10/£7. Justin Robertson, Judge Jules, Allistair Whitehead, Ashley Beedle and X-Press 2 (live).... Stuart McMillan and Mark William get together some serious techno tackle at VOODOO (051 Complex, 10-4am, £8/£7).

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10. Fifth Birthday extra spesh kind of thing with David Morales, CJ Mackintosh, Frankie Foncett, Jazzy M, Tommy D and Justin Berkmann... Logan, Nick James and guests provide an eclectic boogaloo at LOCK IN (Plastic People. Info 0171-256-1758. 11-5am. £7)... Deep beats from Darren Emerson, Mr C, Murf, Layo and Andrea Parker at SUBTERRAIN (The End. 10-7am. £13/£10) including two way audio visual link-up... Seb Fontaine, Luke Neville, Craig Richards and Dizire Dubfire host MALIBU STACEY (Hanover Grand, Info 0181-964-9132. 10-5am. £12) with John Kelly and Breeze... Phil Perry, Darren Stokes and Oliver McGregor go groove surfin' at CLUB FOR LIFE (Gardening Club 2, 10.30-6am, £12/£10 Life Organ members) with Laurence Nelson. . . KINGSIZE (Complex. 10-5.30am. £12/£10) with Roy The Roach, Sean Johnson, Brian Tappart and Michael Proctor.. Alex Sparrow, Kirstie and Simon

Fathead host ATHLETICO (Blue Note. 10-5am. £10)... Nicky Holloway resides at THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)... Fat Cat's Alex Knight get a little SEX LOVE & MOTION (Soundshaft, Info 0956-438-004. 10.30-3.45am. £8/£7/£5)... Progress rocks the UK with Phil Perry and Phil Morley at UNITED KINGDOM (Club UK. 10-6am, £12/£10)...

Tall Paul Newman, Tony De Vit, Malcom and Ian M reside at **TRADE** (Turnmills. Info 0171-250-3409, 3aminm)... Happy hardcore. intelligent drum 'n' bass and old skool house provide the soundtrack at LABYRINTH (12. Dalston Lane, E8. Info 0171-247-0789. 11-6am, £10/£8/£6)... D Makk and 2 CV spin drum 'n' dub at SATURDAYS (The Plough. 8-late. £3/£2) MANCHESTER: HACIENDA. 9.30-3am. £12/£10/£9... Boy George and Paul Harris swing their handbags at GOLDEN (Sankeys Soap. Info 01782-621-454. 9.30-4am. £12/£10.). Intalex' Marcus, Harvey Jones, 'n' percussion at PLANET DRUM

Planet Janet host HOLY CITY ZOO (Holy City Zoo. 9.30-2am, £10).... Da Jamac and Inky play drum 'n' bass (The Phoenix. Info 0161-273-3435. 10lam £4)... Phil Morse hosts TANGLED (The Boardwalk, 10-late. £6/£5) with Nev Johnson. MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-

886. Metalheadz tour with Goldie, Grooverider, Randall and Cleveland Watkiss...Linden C and Junior Jones see BETTER DAYS

(Empire. 9-late.)
MILTON KEYNES: ULTRA VEGAS Winter Gardens, Info 01908-612-262. 9-4am. £9/£7. Fun join Rick Long, Ashley, Nick Norman and

NEWCASTLE; SHINDIG Riverside. 9-3am, £7/£8, K Klass, Daz Saund and Trevor Rockliffe play alongside muckers, Scott and Scooby... Felix Da Housecat drops into SUB SATURDAYS (Sub Club. 11-4am. £10/£8). NEWCASTLE-UNDER-

LYME: SPOILT Time &Space. Info

0385-245-402, 9.30-2am, £9/£7, Tom

Wainwright and Chris Lyons NOTTINGHAM: DELUXE Deluxe. 9.30- late, £10/£8. With lan Ossia, Nigel Dawson and Griff... Tim & Laurie, Chris & James and Lisa Loud play LOST IN MUSIC (Paradise. 9.30pm-2.30pm. £8/£6)... Pork Chop, Deep Joy and Planck dig out their vinyl goodies at RUMPSHAKER (The Box. Info 0115-941-0445.11-2am. £4/£3). SHEFFIELD: GATECRASHER The Arches. Info 0121-605-8960, 9.30-6am. £12/£10. Guy Ornadel, Craig Jenson, Dave Seaman and Mark Moore swing from the rafters... Steve "Silk" Hurley and Relief's Gemini play deep house at FUTURE (The Republic. 9.30-4am. £8/£7)... Jeremy Healy, Lisa Loud, Luke Neville, Buckley and Sara large it in the house at LOVE TO BE (The Music Factory, 10-5am, £15/£12). SWANSEA: ESSENCE Escape. 01834-812-570.9-4am. £8. James Savage and Danny Slade.

SWINDON: FRISKY Brunel Rooms.

3am. £7. Jack 'n' Daniels WARRINGTON: STREAM The World. 9.30-late. £7/£5. Mrs Woods and Pete Ward.

DUBLIN: DISCO AKIMBO The

Kitchen, 10.30-2.30am, Disco dub frenzy and all that with the

Nuphonic crew.
LONDON: DEBBIE'S ON CLOUD 9 Cloud 9, Info 0171-328-4711, 10-7am. £12/£10... Darren Price and friends spin at SUNNY SIDE UP (The Chunnel Club. 9am-8pm. £7/£5)... Goldie and Grooverider host METALHEADZ (The Blue Note. 7midnight. £7/£4)... Luke Howard and Princess Julia continue at QUEER NATION (The Gardening Club. 10-3.30am. £6.)...Rob Da Bank hosts the audio-visual SUNDAY BEST (Tearooms Des Artistes, 8-1am, 99p)... Spoony, Tee Harris and Rob Acetson chill at THE BIG PICTURE

(The Cross. Info 0973-623-012. 9-3am. £6/£5.)... Annie Nightingale gets on the case with THE WEIRD BEATS COLLECTIVE (Jazz Bistro. 7-12.30am. £2). MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears.

LONDON: CHILLIN' Riki Tik. 8-1am. Free, Jim Masters... Talvin Singh and friends chill at ANDKHA (The ue Note. 10-3am.£5/£3)... Nicky Holloway and Paul Harris continue with WORLD RECESSION (Velvet Undreground, 10-3am, £5)... DJ Reds, Stormin' Dand Luke Brancaccio keep it coming at VIBRANCE (Grays. Info 0973-740-850. 8-6pm. £7/£5.)... Bassment Jaxx' Felix B spins at STERLING (Jazz Bistro.9.30-2.30. £1).

LONDON: THE PINCH The Gardening Club. 10-3am. £5/£4/£3. Fabio Paras spins.

GLASGOW: RELAX Bar 10, 9-12am. Free, Gregor, Michael and Romeo spin eclectic beatz.

LONDON: PLEASED Velvet Underground, 10-3am, £6/£5, Jon Pleased Wimmin with guests... Paul "Trouble" Anderson continues at THE LOFT (The Blue Note. Info 0171-813-5266, 9.30-3am, £5). . Luke Solomon and Kenny Hawkes spin deep house with the legendary Steve "Silk" Hurley at SPACE (Bar Rumba. 10-3am. £5/£3)... Terry Mitchell resides at THE ELECTRIC UNDERGROUND (The Gardening Club. Info 0181-317-4726. 10-3am. £5) with Chris and Brenda Russell... Mr Scruff feels the bass at PM SCIENTIST (The Jazz Bistro. 10-2am. £5/£4) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass a BOOMERANG (Villa Stephano, Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the DCLUB (Smithfields. Info 0956-616-693. 8-12.30pm. £2)... Shockwave and Essence of Life play host to MOST (The End. 10-3am. £3). SHEFFIELD: THE DRUM CLUB The Republic. 9-2am. £3.50/£3. Selecta, Angel, Mista and Meena.

THURSDAY SEPTEME

DERBY: PURE NOVA The Conservatory, 10pm-2am, £3/£2, With Dizzie Dubfire.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2 Liam Dollard, Warren Kiervan and guests... Daragh and Zynk host MARS NEEDS WOMEN (POD 11-3am. £6/£5). HARROGATE: THE FUNK LADS

Jimmy's 3.9-2am. £3. Hippy Torales and Edzy. LIVERPOOL: COMPLICITY Garlands. 10-3am. £4. Paul Kane, Spock and Alan Holt... Andy Mac, Steve Tauge and Alex

Buchanan play deep house at SPICE (La Bateau. 10-2am. £4/£3). LONDON: ULTIMATE BASE Velvet Underground. 01403-267-376. 10-3am. £6. Sexy, housey techno from Coxy... Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at ROTATION (The Blue Note. 11-late. £4/£3.)... Eddie Richards, Terry Francis and guests invite you to the GROOVE KITCHEN (Plastic People, Info 0171-916-6669. 10-late)... Carl Kat and Steve Snuff spin phat grooves and chunky beatz at SNUFF (The Gardening Club. Info 0956-344-742. 10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5). Luke Vibert (Wagon Christ, Plug)

and 2 Player charter unknown electronica and other weird places at SPRAWL (Cafe Internet, Info 0181-568-3145.7-11pm, £3/£2.50... Rob Aceteson, Linden C and Kid Batchelor host RUID (The Cross. Info 0973-623-012.10-4am.£6/£5.)...Tim Taylor (Pump Panel, Missile), James Holroyd (Bugged Out!) and Mark Williams journey into the next millennium at EUROBEAT 2000 (Turn mills. 10-6am. £7/£5/£3)... Billy Nasty and Paul Docherty spin at VIOLET END (Leisure Lounge. 9-4am. £7/£5)

MANCHESTER: HERBALTEA PARTY New Ardri. 9-2am. £6. With Charlie Hall. Rob Fletcher and

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. lan Tatham, Dave Congrove and Martin Neshitt

SWINDON: DIG THE NEW BREED The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

ABERDEEN: THE SECRET GARDEN Joy 10-2am. Alan Sadler and Brian Hutcheon... Craig Mac hosts FLASH (The Stork Club. Info 01224-780-279.10-2am... DJS, Alan Nicholls and Maggie Mckeon keep it SWEET (Exodus. Info 01224-624-288. 10-2am. £5/£3).

ABERYSTWYTH: HARDCORE MAYHEM Porkeys. Info 01970-880-373. 8-1am. Druid and MC Sharkey. BATH: STREETLIFE The Hub Club, Info 0976-246-685, 10-late, £4/£3, With Gerard and guests

BIRMINGHAM: SLAG Steering Wheel. Info 0121-666-7551, £7/£6. Mark Jarman spin... Jon Hollis and Jem Atkins are at CRUNCH (The Venue. Info 0121-472-4581. 10.30-6am. £7/£6)

BOURNEMOUTH: NATURE'S GARDEN. The Gardening Club. 10-late. £5. Max (Mad Flavour), Damian Lazarus & Zoe Richardson (PM Scientist), Tony (FON) and Lee (Logical Progression)... DUTER LIMITS (Ryvels. 9.30-2am. £5/£4). Paul Edge, Bazzer and Keith Fielder play funky techno for sexy people. BRIGHTON: CLUB FOOT Escape. Info 01273-726-311. 10-2am. £6/£5. Steve "Silk" Hurley... **SOUTH (The** Zap. 10-3.30am. £7.50/£6.50.) with Eric Powell... Off the wall beatz at PLANET MUFFLEWUFFLE (The Enigma 10-2am. £4.50-£3) with Harvey (Ministry of Sound). BRISTOL TEMPTATION Laketa.

9.30-4am, £7/£6/£5. Tasha Killer Pussies and Jon The Dentist keep

CARDIFF TIME FLIES City Hall. 9-6am. End Of Summer Ball with Billy Nasty, Tom Wainwright and Craig Bartlett. Continues later on at the Escape.

CHESTER: SWEET Blimpers. Info 01244-343-78 . 9.30-2am. £7/£6. Phil Cooper and Russ (K Klass) DUBLIN: TEMPLE OF SOUND emple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall

EDINBURGH: PURE Venue, 10,30-3am. £7/£5. Twitch, Brainstorm, The Bill and The Dribble

GLASGOW: SLAM Arches. 10.30-3am. £6. Meikle and McMillan keep on keeping on.

HASTINGS: THE THIRD WAVE THE Pier. 9pm-2am, £6/£4, Gayle San and Mark Rolfe.

HERTFORDSHIRE: STRICTLY UNDERGROUND Ice Bar. 10-4am. £8/£5. Dave Evans, Jimbo, Pat W. Harvey and guests.
HUDDERSFIELD: ABSOLUTE

HAVOK Follies 10-late. Beatle, TB. Jay Enn and Medecine Man.

Hosted by Barry Ashworth and Andy Morris of Dub Unite





Friday 13th Sept 95

Friday 20th Sapt 95

Friday 27th Sept 95

Friday 4th Oct 96

Techno NRG

Choci, Blu Peter, Pete Wardman, **Marc French**



Drum & Bass

Dr S Gachet, Krust, Kane, Bailey, Sandman

Trip Hop Beatz

Jon Carter, Richard Fearless Peter Herbert, **Barry Ashworth Dub Pistols**

Techno Phunk

Dave Angel, Sugar Ray, Phil Smart, Andy Morris

Drum & Bass

Fabio, Doc Scott Peshay, Bailey Desire Trip Hop Beatz

IT'S ON PARTY

Damion Harris (Skint Records) Barry Ashworth Dub Pistols

J Saul Kane (Depth Charge) Rowan (Loaded Bruce (Muzik) Gareth (It's on)



Destiny on Tour

Arena 1

Seduction · Slipmatt Dougal . Sy Billy Bunter · Mixmatt Energy Back 2 Back influence

Jimmy J Back 2 Back Vinyl Trixta + Mc Buff

Arana 2

Richie Whizz · X Cess Vip · Jay (Slikcut) Reds · Gussy · Swiflee (Dream FM)

Arena 3

Peshay, Kemistry & Storm Dark Dean, DJ Rap, Dr. S Gachet, Breakdown, DJ Desire



Techno Funk

Darren Emerson Andy Morris Arron, Marc French Drum & Bass

JJ Frost, Ed Rush DJ Lee, Frenzic Desire

Trip Hop Bentz

Derek Delarge (Ceasefire) Damion Harris (Skint Records Barry Ashworth (Dub Pistols DJ CIA

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Bircel

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OUTLANDS RECORDS PARTY

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NICKY HOLLOWAY. CRAIG JENSEN TOM COSTELLOE, ARRON

APPOLLO ROOM

KELVIN ANDREWS MRS WOOD, B.X. JAMIE TOLLEY

THE GALLERY

SCOTT MAC, DANNY C FRANKIE CHEESEMAN MARTIN BLACKLEY, MICKEY FEHILLY,

SEPTEMBER 21st



RUSSELL & PETE (PROGRESS)

STEVE HARVEY

BIKO. STEVE GODDARD

APPOLLO ROOM

PHIL PERRY

PAUL KELLY, SI LONG MARC FRENCH

THE GALLERY

PHIL MORLEY,

JOOLS.

SEAN ANTHONY

SEPTEMBER 28th

LET IT HAPPEN PARTY

BRANDON BLOCK ALEX P. STEVE HARVEY

APPOLLO ROOM

D.O.P., DOMINIC MOIR TERRY MARX

JAMIE TOLLEY THE GALLERY

ASHLEY JAMES HAZZY D & MARK P ANDY FARLEY

OCTOBER 5th

GISM PARTY

REGAL ROOM

GRAHAM GOLD, JON MARSH DARREN PEARCE

LUIS PARIS

APPOLLO ROOM

MARK NRG, JOHN "00" FLEMING DARREN PEARCE JAMIE TOLLEY

THE GALLERY

SIMON HILL, DAVID SUAVE DARREN MAC PAUL GRAHAM

EVERY SATURDAY 9PM - 2AM

9PM - 2AM

RESIDENT: SI BARRY

SATURDAY 14TH SEPTEMBER

DESTINY THE CREAMS

5TH BIRTHDAY



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Prices: members £4 before 10.30pm, £5 thereafter

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Saturday 14th Sept '96	Saturday 21st Sept '96	Saturday 28th Sept '96	Saturday 28th Sept '96
main room	LAKOTA TOUR 1996	main room	main room
Judge Jules Jim 'Shaft' Ryan Ashley James viper room Nightmares on Wax DJ Ease	9pm - 5am £10 advance tickets members & guests Daniele Davoli Adrian Luvdup Lee Fischer Ashley James Grayson Mo Wax	Felix Da Housecat Smokin' Jo Ashley James viper room Wall of Sound Derek Delarge	Craig Campbell Mark Rowley Ashley james main guest tbc viper room Athletico with Alex Sparrow Kink Kirsty
back room	Shipley	back room	back room
Bod	Fraser Cooke Ivor Wilson	Si Storer	Bods back room bash

OF THE MONTH

DJ DAN, the West Coast jock whose hard house sets are the cream of US underground warehouse scene, is MUZIK's man of the moment

WHEN AND WHERE WERE YOU BORN? July 8, 1968. Olympia, Washington. HOW DID YOU START DJING?

l always used to watch DJs play when I was at high school and college, and eventually started doing it myself when I moved to LA in 1990. My first real dates were with Donald Glaude, who is one of the best DJs I've ever heard. I started off playing a lot of rave and techno stuff on the warehouse scene, until I moved to San Francisco, where I got into the hard house and progressive stuff that I play now.

HAT WAS THE FIRST RECORD YOU EVER BOUGHT?

The first record I ever had when I was a kid was "Raindrops Keep Falling On My Head". So I've been collecting records since I was two years old!

Kingsize's "Acid Or XTC". WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

In San Francisco I'd like to see people become a little more dedicated to the whole idea of going on a trip with the DJ, of becoming focussed on the sense of a journey. It seems like everyone's really scattered just now,

so I'd love to see the scene grow more centred. About four years ago, we all had more respect for each other and that brought many different musical styles together. I'd like to see that happening again. But I'm not so into the club scene now, so it doesn't really affect me. The warehouse scene is totally different. Like these DOSE parties I play at in Toronto, they're amazing.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES

I'm really good at responding to a crowd when they're ready to direct me. That's when I get really vibed. My weakness is when the crowd don't guide me. Then I go off in strange directions and only give half of what I'm capable of. FAVOURITE LABELS?

DI DAN - YEN FOR TODAY
WIGGLE FUNK - "Wiggle Funk" (white label, Holland)
CHINA PAPPAR - "Pon-pai" (Amaco, Italy)
BASCD - "The Beat is Over [Electroliners Remix]" (Smile, USA)
STEF, PARO & FREDERIK - "Magic Shop" (Absolute, Holland)
KINGSIZE - "Acid or XTC" (ESP, Fun USA)
JEAN PHILLIPE PRESENTE - "Sexy Thing" (Red Light)
WIGGSTON OURSESS: "Boyn" (Keul Light)

JEAN FILLIFE FILESENTE - SEX HINING (FROM LIGHT KINGS FROM QUEENS - "Duro" (Jus' Trax) RDB TISSERA - "Kick Up The Yolume" (XL) CUT LA ROC - "Hip Hop Bobbledy Bap Bop" (Skint) ETI & DJ GRAEME - "Baby Rise" (white label, USA)

Touché and Strictly Rhythm. **FAVOURITE OJS?** Donald Glaude from Seattle, DJ Hipp-E from Denver, and Derrick Carter and Terry Mullan

from Chicago. FAVOURITE CLUBS TO PLAY?

I'm more into the warehouse scene than the club scene, but I would say that the one club which wins hands down is Simon's in Gainesville, Florida. It's just got the coolest people and the wildest vibe.

designer, as that's what I studied at college. But thankfully I moved to LA, where I discovered this kind of music,

DJ DAN can be found spinning regular sets for warehouse party promoters Funky Techno Tribe in San Francisco and DOSE in Toronto. His Electroliners track, "Loose Caboose", is out now on XL, with the original remixes from the Bassbin Twins and a

WHAT WOULD YOU BE DOING IF YOU WEREN'T A D.I?

I guess I would probably be a fashion and I haven't looked back since!

WHAT NEXT FOR DJ DAN?

I'm not taking many bookings next year so that I can concentrate harder on recording stuff. At the moment I'm making dub plates to use in my own sets, but next year there will definitely be a lot more Electroliners material.

new reworking from Carl Cox

VOYUER Time & Space. 9-4am. £8/£7. With Boy George and John Ceccini on the decks.

NOTTINGHAM: HOT LIZARD

Deluxe. 10-3am. £5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith get into a spin. SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Frankie Knuckles plays an exclusive UK date with Alex P... Brandon Block, Paul Gotel and Adrian Luvdup get off it at MUSIQUARIUM (Republic. 9-4am.

£9/£7).
SOUTHEND: EUPHORIA Club Art. info 01206-564-819. 9pm-2am, £6/£5. Scott Braithwaite, Andy Baker, DJ Desire and SHOCK

STOKE-ON-TRENT: SIN CITY The Left Bank Club, Info 01782-410-733. 9-2am. £6/£5. Ariel joins Sanjay and John Taylor.

SWANSEA: UP FOR IT Escape. Infe 01834-812-570. 9-4am. £7/£5. Tom Wainwright, Nick Warren and

SWINDON: THE FRUIT CLUB Brunel Rooms, 9-3am, £7/£6/£5. Anthony Pappa, John Kelly, Dr S Gachet, Slipmatt and Brisk

TROWBRIDGE: TRANCEMISSION Route 66, 10-late. The DIY crew get back to basics with Simon DK and Peez.

SATURDAY SEPTEMBER

ABERDEEN: L'AKIMBO Exodus. Info 01224-624-288. 10-2am. £6/£5. Simon J and Jonathon J... Billy and Austyn Davidson CELEBRATE LIFE (Joy 10-2am). BASINGSTOKE: ADRENALIN

The Playground. 9-2am. £8/£7. SY, NS, Supreme, X Fade amd MC Ninja. BECKLEY: BIG LOVE '96. Otmoor Park. Info 0181-963-0940. 1pm-7am. £29. The Universe crew return to the site originally intended to

BRISTOL: SATURDAYS Lakota. 9.30-6am. £10/£8. Miss

hold Tribal Gathering this

year. This time, the five

you through the soundscapes of

dance arenas will take

Underworld, Jeff Mills, Slam, DJ Skull, Paul

Oakenfold,

Robert Miles,

Hallucinogen,

Man With No

Bukem, Sasha,

Name, LTJ

Jefferson, Blue

Marshall

Amazon and

Tsuyoshi. Back

To Basics, Voyager,

Return To The Source,

Miss Moneypenny's,

Northern Exposure, DIY and

Logical Progression represent

Milwaukees, Info 01296-682-386, 9-6am.

£8. Luvdup and Roy the Roach.

BELFAST: WISDOM Network. 8-

1.30am, £7, Mark Jackson, Eamon

Beagon and Jay Kay are joined by

BIRMINGHAM: CREAM Que Club.

10-late. Sasha, John Digweed, Lee Fisher and Matt Booker... Mark

some FUN! (Steering Wheel. Info 0121-

Moore and Paul Chiswick have

622-1332.10-late. £8) Bowen and

Scooby give it some WOBBLE (Venue, Info 0121-233-0339, 11-7am, £8/ £6). . . MISS MONEYPENNY'S (Bonds.

9.30-late. £12/£9.50) with the Lovely

Helen, Phil Gifford and Si Long...

Noel spin at FUNGLEJUNK.

Jeremy Healy and Scott &

Danny Rampling rules at

REPUBLICA (Bakers. 10-late.

BRIGHTON: KINKY CASINO

Escape. Info 01273-726-311. 10-2am. \$6.50. With Roy The Roach...
THE PUSSYCAT CLUB (The Zap. 10-

\$8/\$8/\$5).

4am. £7/£6.).

BEDFORD: PICK YER OWN

the clubs

Andy Carroll.

Moneypenny's tour with Judge Jules, Graham Gold and Tom & Jerry Bouthier... Hype, Randall, Andy C, Dazee and DJ SS jump up at RUFFNECK TING (University Of The West Of England. Info 0117-929-8588. 8-2am. £10/£8).

BURNLEY: JAMBARU Club xpo. 9-

2am. £10/£8. Ian Ossia. CARDIFF: TIME FLIES Escape. 10-4am. £8/£7. Muzik/Distinctive Records party

COVENTRY: BACK TO BASICS The Foundry. 10-late. £10-£8. Claudio

Coccolute and Harvey.

DERBY: PROGRESS. The Eclipse. 9n. £8/£7. Naughty But Nice night with Lisa Loud, Passman, Pete and Russell... Al McKenzie and Lee Softly (Blue Amazon) take their pick at MAN: WOMAN (One. 10late SB/S5)

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8. **DUNDEE: HOMELESS The Basement.** 10.30-2.30. £6/£5. DJ Krust kicks ass with Fat Not Sold.

EDINBURGH: COLOURS Club Mercado. 11-4am. With Jon Mancini, Boney, Darren Mackie and

Crosby manning the decks.

GLASGOW: CREAM The Arches. 10-late, Graeme Park, Allister Whitehead, Tall Paul Newman and Michael Kilkie. .. SUB SATURDAYS (The Sub Club, 10-late). Gene Farris (Relief) joins Harri and Dominic at... Sir Weatherall gives the floor a lashing at VIBRO (Asylum @ City Campus. 10-3am.)
GLASTONBURY: CLUB BREED

Assembly Rooms, 8,30-12pm, £4.50/£3.50. Jungle, deep house,

reggae and hip hop.

HASTINGS: DIONYSUS The Pier. 16-2am. £6£4. Anthoy Coombs and Alex Hamilton.

HUDDERSFIELD: THE INDUSTRY Follies. 10-4am. £7/50/£6.50. Rocky and Diesel.

LEICESTER: GOODBYE CRUEL WORLD Streetlife, Info 01332-372-374. 10pm-2am. Danielle Davoli and Simon Owen.

LIVERPOOL: FULL ON Nation. 10-Very late. Carl Cox, Jeremy Healy, Jon Pleased, Boy George, Graeme Park and Darren Emerson, while Heavenly kick off in the courtyard... VOODOO (051 Complex. Info 0151-733-6097. 10-4am. £9/£8/£7). With CJ Bolland.

LONDON: VOYAGER Complex. 10-.30am. £12/£10/£8). Jeff Mills, Gayle San, Jon Cooke and Mark Allen journey into techno's final frontiers... Andrew Weatherall, Paul Curran and Trevor Rockliffe spin at ABSOLUTE (Colliseum. Info 0171-582-0300. 10-6am. £10/£7)... Hard house, techno, drum 'n' bass and trip hop is music for the new world order at MELTBOWN (Club UK. Info 0181-877-810. 10-6am. £9/£7/£5)... Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at DLB (12, Dalston Lane. Info 0956-808-037, 11-6am. £10/£7)... Finbar, Matt McCarthy and Justin McCann host MAYBE BABY (Cloud 9. £10)... Blu Peter, Steven React and Mrs Wood reside at GARAGE (Heaven. 0171-839-5210. 9-3am. £7)... Marcia Carr, Johnny Reckless and Muzik's Michael Morley host SEE THE LIGHT (Springs. Info 0958-285-692. 10-6am. £5)... Daniel Davoli. Lawrence Nelson and Seb Fontaine and Tall Paul take control at THE GALLERY (Turnmills. Info 0891-518-666. 10-7.30am. £10/£8) with Paul Oakenfold, Fat Tony and Tall Paul Newman... Steve Travell and Andy "Tex" Jones WHOOP IT UP (The Gardening Club. 11-

Xavier... BOB State and John Tyrell cut 'n' paste at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna... Nicky Holloway hosts THE VELVET UNDERGROUND (Velvet Underground. 10.30-4am. £10/£8)... Graham Gold, Dave Lambert and Darren Pearce continue at PEACH (Camden Palace. Info 0171-582-8629. 10-6am. £10/£5)... Tony De Vit, Lisa Loud and Seb Fontaine get FRISKY? (The Ministry of Sound. 10.30pm-6.30am £12/£8)... T Money, Femi Fem, Dodge and Alex Baby spin hip hoppy, trip happy beats at ROTATION (Subterania, Info 0181-961-5490.10.30-3.30am. £8)... The Freakniks host **KALIMBA** (The Crossbar, Info 0171-727-5524, 9.30-3am. £4.)... Sid Shanti, Tristan and Mixmaster Morris get behind the controls at SCIENCE FICTION (The Fridge. 10-late. £7)... FLAVOUR (The End. 10-6am. £11/£9)... Danny Eke, Gurk and Scottie spin at ELITISM (4 Tooley Road. 9-2.30am)... The Acid Jazz get down on the MAGIC BUS (Blue Note. 10-5am. £8/£6). MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £8/£5. David

Holmes and Bandulu (live) get on it with James Holroyd... The Fat City crew get down to the funky beat at HEADFUNK (Time, 10-2am, £5).
MIDDLESBOROUGH: SUGAR SHACK Empire. 9-late. Third Birthday and Muzik Party with Jeremy Healy, Judge Jules, Lisa Loud and percussion by Shovell.

NEWCASTLE: VIVA The Riverside. 10-late. £5/£4. John Berry (Eastern Bloc) drops hard house and trance... Jemez (Touche Records) spins at TANGENT (Sub NEWCASTLE-UNDER-LYME:



WIZE MUZIN

5am. £8/£6.) with Lekker, Nick

Hook, Terry Marks and Joel

Pure & Simple Uplifting Bliss



Resident: More Tea Vegas 14.09.96 Grant Plant, Nick Norman, Ashley Cooper, Richie Long

Potential Club Tour @ Vegas 21.09.96 Steve Lawler, Roger the Doctor, Joseph, Jason 'Smokin' Bird

End of the Month 'Knees Up' 28.09.96 Pete Wardeman, Joseph, Richie Long

The 'Big Man' himself starts the month 05.10.96 Seb Fontaine, Ashley Cooper, Joseph

Parks & Wilson,

Residents: Richie Long, Ashley Cooper, Joseph, Nick Norman,

enue: The Club @ The Winter Gardens

Location: Central Milton Keynes, Four Minutes from J14,M1

Day: Every Saturday

Time: Nine p.m. to Four a.m.

Admission: Seven Pounds Members - NUS

Nine Pounds Non members - See Flyer

BonaFide VIPs Fax: 01 908 218795

Information/Membership: 01 908 612262 : 0973 142403 : 0836 358873

Internet: http://www.interdirect.co.uk/damngood

Extras: Incentives for coach party organisers

renaissance®

Nick Norman, Joseph, Ashley Cooper, Richie Long, Brid, Jason 'Smokin' Bird

CLUB TOUR 1996

12.10.96: Eight p.m. to six a.m.

Daniele Davoli : lan Ossia Anthony Pappa : Parks & Wilson

Richie Long: Joseph: Nick Norman, Ashley Cooper: Brid: Jason 'Smokin' Bird

Twelve Pounds Members : Fifteen Pounds Non Members

Expanding the Parameters: Venue Size: DJ Line Up: Quality:

Three Rooms: Marquee: Renaissance.
Please arrive early to avoid disappointment

Clockmods Omngo 02

02.11.96

Opening night
thursday 10/10/96
surburban knight
tunderground resistance
detroit/ced planet detroit)

(aztec mystic/ underground resistance detroit)

live performance <mark>the advent</mark>

(manipulate e.p.) eternal records

scott elliott (resident)

hursday 17/10/96 blake baxter alex knight

thursday 24/10/96

scott

elliott

the space diz

(ben long:jamle bissinire(bandulo))

thursday 31/10/96 eddie flashin' fowlkes

End planet: detroit E10 on the door

£10 on the door £8 for members £8,50 advance tickets for martians and humans who can't resist real techno...

detroit techno has just found it's first home in london...

every thursday @The Fridge [Brixton] 9pm - 3am

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13.09 T.W.A. residents LAUNCH PARTY

US EXCLUSIVE - ONLY DATE OUTSIDE LONDON

20-09 DAVID MORALES (4hr set)



CHRISTIAN WOODYATT • DANNY HUSSAIN £15/12

£15/

AVAILABLE NOW US EXCLUSIVE - ONLY UK DATE

27-09 FRANKIE KNUCKLES (4hr set)



ALEX P . DANNY HUSSAIN

L.T.J. BUKEM & MC CONRAD (second room)

ADVANCE TICKETS £15/12

11-10 DANIELE DAVOLI

04-10 TOM & JERRY BOUTHIER

GRIFF & JAY (Manumission) • IAN OSSIA

18.10 MISS MONEYPENNY'S TOUR

K-KLASS • ROB TISSERA



JEREMY HEALY

SIMON OWEN • EMMA FRISCO

25-10 RENAISSANCE TOUR

ADVANCE TICKETS WILL BE AVAILABLE



17. 09 ~ METALHEADZ 'PLATINUM BREAKZ TOUR' WITH FABIO, KEMISTRY & STORM, DOC SCOTT, MC CLEVELAND WATKISS. £7/6 ADV.

24. 09 ~ RED SNAPPER + DJ'S E.A.S.E (NIGHTMARES ON WAX), CHANTAL (WARP) & WAX LYRICAL £4.

30. 09 ~ GALLIANO + LAMB £9.50/8.50. ADV

08. 10 ~ ZION TRAIN + GUEST DJ'S £6/5. ADV

27. 10 ~ NICOLETTE + DJ CHANTAL (WARP) £6/5. ADV

LEADMILL LIVE EVENTS

HULL: QUENCH The Room, 10-4am. Jeff Ibson, Mark Bliss and Patrick make your mouth water. KENT: BABY LOVE Polo Club. 9-2am.

Athos and The Boot Boys KINGSTON: CHAPTER 33 Kingston Nightclub. 8.30-1am. £5/£4. Che and

Paul Booker spin techno thru to drum 'n' bass. LEEDS: HARD TIMES Nato. Info

01924-488-220. 10-6am. £12. Steve "Silk" Hurley and The Juice are deeply disco alongside Miles Hollway, Elliot Eastwick and Jason Boardman... THE ORBIT (After Dark, Info 01132-523-542, 9-2am, £10/£8) DJ Hell gets on a naked techno speedway... Mark Forina, Simon DK and Craig Walsh spin at RACK TO BASICS (Pleasure Rooms Info 01132-449-474, 10-6am, £12/£10) with Huggy and Ralph Lawson.. B to the D provides a black music fest at **PEACH** (The **Dubterranean**. Info 0113-247-0909. 2-6pm. Free)... DIY spin at FAVERSHAM (The Faversham. 9-2am, £4/£2).

LIVERPOOL: CREAM Nation. Info 0151-709-1693. 9.30-2am, £10/£7. Jon Pleased, Dave Seaman and Logical Progression. . Dave Clarke and Kris Needs get together some serious techno tackle at V00000 (051 Complex, 10-

LONDON: RULIN' Ministry Of Sound. 11-9am. £15/£10... Logan, Nick James and guests provide and eclectic boogaloo at LOCK IN (Plastic People. Info 0171-256-1758. 11-5am. £7)... Alex Pand Jon Nelson all dig the CLUB FOR LIFE (Gardening Club 2, 10,30-6am, £12/£10 Life Organ members) with Brandon Block and

Laurence Nelson... Gilles Peterson and Ben Wilcox head FAR EAST (Blue Note. 10-5am. £10)... Nicky Holloway and Chris Good are at THE VELVET UNDERGROUND (Velvet Underground, 10.30-4am, £10/£8)... James White and Alan Chamberlain host KINGSIZE (Complex. 10-5.30am. £12/£10) with Marshall Jefferson and DJ Pierre. Mark Moore, Smokin' Jo and Luke Neville get sexy at at MALIBU STACEY (Hanover Grand, Info 0181-964-9132.10-4.30am. £12) with Jeremy Healy and Norman Jay... Brenda Russell shows out at SEX LOVE & MOTION (Soundshaft, Info 0958-438-004.10.30-3.45am, £8/£7/£5)... Alex Gold, Stuart Patterson and Johnny Freeman man the decks at TIGERLILLY (The Double Bass Club, 10-3am. £10/£5) with guests... Craig dimech, John Ceccini and Pele orbit at THE SATELLITE CLUB (The Colosseum. 10-4am. £12/£10/£8)... Tall Paul, Tony De Vit and Malcom are at TRADE (Turnmills. 3am-1pm)... TWA, Brandon Block, DOP and Dominic Muir reign at UNITED KINGDOM (Club UK. 10-6am. £12/£10)... Colin Dale, Mark Dale and Marco Arnaldi host THE VISION (Soundshaft 10.30-late. £5)... Sister Bliss, Nancy Noise, Darren Pearce and Chris James spin at GISM (The Gas Club. 10-6am, £12/£10)

MANCHESTER: GOLDEN Sankeys Soap, Info 01782-621-454, 9.30-3am, £10/£8. Jeremy Healy swings his handbag with Dean Wilson and Pete Bromley... Planet Janet host HOLY CITY ZOO (Holy City Zoo. 9.30-2am. £10)... Phil Morse, Terry Pointon and Herbie Saccani all

ATURDAY NIGHT FEVER

OSCAR G is one half of MURK with Ralph Falcon. As FUNKY

GREEN DOGS, they're setting dancefloors alight with

"Fired Up". Here, Oscar talks us through a recent weekend

spin at TANGLED (The Boardwalk, 10-

MIDDLESBOROUGH: ON IT Middlesborough Arena. Info 01642-231-886. Renegade, Supafly and Voodootek rinse it down... Allister Whitehead and Tom Wainwright see BETTER DAYS (The Empire. Info 01642-253-553). MILTON KEYNES: ULTRA VEGAS Winter Gardens. Info 01908-612-

262. 9-4am, £9/£7, Pete Wardman. NEWCASTLE-UNDER-LYME: SPOILT Time &Space. Info 0385-245-402.9.30-2am. £9/£7. Craig Jenson and Chris Lyon:

NEWCASTLE: SHINDIG Riverside, 9-3am, £7/£8, Midi Circus and Angel join Scott & Scooby, with Charlie Hall live... Inner City's Kevin Saunderson guests at SUB SATURDAYS (Sub Club. 11-

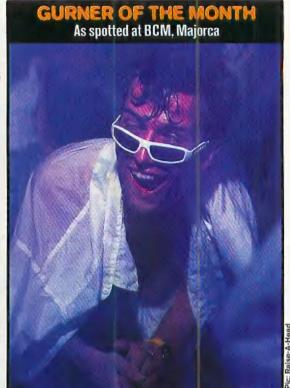
NORTHAMPTON: NY-LON The Vault. Info 01604 603508. 10pm-2am. £6/£5. With Darren Coates and Neil Parnell

NOTTINGHAM: DELUXE Deluxe. 9.30-late. £10/£8. Lakota night with Norman Jay and Grayson Shipley... Hen, Jazz Spirit. Lynda, Ryzard, Suzy and Cream Cheese spin at MOODSWINGZ 3 (The Box. Info 0115-941-0445.11-2am. £4.50/£3.50).

PAISLEY; CLUB 69 Roxy's. Info 0141-552-5791, 9.30-2am. £5. Martin and Willy

READING: FLOAT Alleycat Live, 10late. Trancey techno with Beamish & Oberon and The Secret (live)

SHEFFIELD: FUTURE The Republic, 9.30-4am, £8/£7, Hot To



Trot and Progress night with DJ Pierre, Lisa Loud and Norman Jay... GATEGRASHER (The Arches. Info 0121-605-8960. 9.30-6am. £12/£10)... Danny Rampling, Ian Ossia and John Digweed get larger than life at LOVE TO BE (The Music Factory. 10-5am. £15/£12).
SOUTHAMPTON: SWANK The

Rhino, Info 0973-830-582, 10-2am. £5/£4. With Jonathon P. Dave Henry and Steve Baines spinning

club classics SOUTHEND: **ENOUGH TO MAKE YOU** COME Club Art. 9-2am.

STOKE: FRESHLY **BREWED Klass Cafe** Bar. 10pm-8am. Fingers & Bod.. Simon Owen and Russell Salsbury host MISS MONEYPENNY'S (The Void.10-late). SWANSEA: ESSENCE Escape. Info 01834-812-570. 9-4am. £8. Craig Bartlett and Christian Woodyatt SWINDON: FRISKY

Brunel Rooms, 9-2am, £7. Martin Madigan and Bongo Beckett. TROWBRIDGE:

TRANCEMISSION Route 66. 10-late. Shane, Moon, Paul and Randall on the decks

WARRINGTON: STREAM The World. 9.30-late. £7/£5. Danny Slade and Pete Ward.

ABERDEEN: 23 INIGMA Fxadus 10-2am. \$2, H23, Titch and Knoxie. **DUBLIN: DISCO AKIMBO The** Kitchen. 10.30-2.30am. Resident Andi Mackin hosts a disco dub frenzy

Honeycomb. 11-3am. £5, With residents Fisher & Price. GLASGOW: COLOURS STREET **RAVE SEVENTH BIRTHDAY The Arches.** 10-3.30am. The Northern Exposure team stride into town with Sasha and John Digweed for a wild showdown alongside Jon Mancini, lain Clark and Darren Mackie. LONDON: METALHEADZ The Blue Note. 7-midnight. £7/£4. Goldie, Grooverider, Kemistry & Storm and Randall reside on a regular basis... Rob Da Bank hosts the original audio-visual SUNDAY BEST (Tearooms Des Artistes, 8-1am, £1.99p) with the Loop Professor... Danny Keith and Bluejean continue at MMM CHERRY (The Vestry, 6,30pm late)... Luke Howard and Princess Julia host QUEER NATION (The Gardening Club. 10-3.30am. £6.)... Syko, Chris Ruffstuff, Steve Harvey, Skol, Drew and Darren Price guest at SUNNY SIDE UP (The Chunnel Club. 9am-8pm. £7/£5).. Aaron Liberator and Tasha Killer Pussies are at COZMOZ (Elephant & Castle Pub. 6-midnight. £1)... Aran and guests purvey smooth grooves at JAZZ JUICE (Opo. 11-late. £3.50)... HABIT continues (Zazubaa. Info. 0956-470-210. 5-11pm, £3)... Andrea Parker gets down with THE WEIRD BEATS COLLECTIVE (Jazz Histro, 7-12 30am, £2). MANCHESTER: HOOCHIE COOCHIE Atlas Bar. 11-5pm. Free. Barney plays music for both ears. READING: SLUMP Alleycat Live.1-7pm. £4/£3. Bean bags, board

games and The Aloof's Dean Thatcher on the decks.

4-11pm, Info 01753-685-158, Jim

night before.

SLOUGH: FULL CIRCLE Studio 412.

Masters, Carl Cox and Phil Perry

carry on where they left off the

with guest Glen Gunner.

EDINBURGH: TASTE The

WE'RE IN YOUR LIVING ROOM 24 HRS A DAY 7 DAYS A WEEK THE MOST UP-TO-DATE GUIDE TO CLUBLAND GROLSCH CLUBZONE - THE CLUBBING CHANNEL

IN SELECTED AREAS

WHICH CLUB WEREYOU PLAYING AT? WHAT WAS

HOW DID YOU FEEL WHEN YOU WOKE UP ON SATURDAY

MORNING? WHERE HAD YOU BEEN THE NIGHT BEFORE?

The night before I'd been working in a studio just outside Rome

until about 7pm, finishing off a mix for Tony Humphries' "Feel

The Light". Then I drove on out to a club in Milan to check out

the man himself spinning. It was a really cool night, with Tony playing a typically mellow Humphries-style set. After such an

enjoyable night, I was dead-beat the following morning, mainly

I had to take my flight out to Ibiza, and by the time I got on the

aeroplane to leave, I was still feeling pretty much like a zombie.

A couple of Italians got into a fight on the plane before take-off

and had to be thrown off. It was good in a way though, because

because of driving six hours from the studio to the club.

WHAT DID YOU DO DURING THE DAY?

it wake me up!

IT LIKE?

DJed at Club

Ku with Claudio

Coccolute, who

l get on really

well with. It

was a great

experience

because there

MURK'S 10 FOR TODAY
MARCK MICHAEL - "Love Will Find A Way" (Kuma)
CONTINUOUS COOL - "Automatic" (Cyber)
DUBBING DOUBLE - "Abstract" (Groovealert) THE ELECTRIC CIRCUS — "It's Magle" (Freeze)
F-ATTACK — "Crazy Bolt" (Overdrive)
JILL RILEY — "I Can't Stand It" (Mad House)
UNKNOWN "Liquid Interlude" — (Deep Vision) FUNKY GREEN DOGS - "The Way" (Twisted) BLUE BOY - "Mass Bits" (Ascension)

must have been 3,000 people dancing, which really blew my mind. It was weird because usually when you play clubs with that amount of people, there's no atmosphere at all. But that night the vibes were really there. I was playing a slightly harder set than normal to really keep the floor pumping and it was great to see the place full of different nationalities, English, Spanish and Italians, who were

all there to party. WHERE DID YOU GO AFTER THE CLUB? Me. Claudio and the promoters all went out for something to

eat. We sat drinking and talking about the night until quite late. Then we all

went back to the villa where we were staving to chill out It was just the most

beautiful place, with an amazing view of the beach and the sea.

TELL US ONE FUNNY THING DURING THAT WEEKEND?

Ibiza is full of transvestites and freaks. all dressed up in really outrageous oufits such as transparent plastic dressses. Nowadays they're just like furniture to me, so the sight doesn't really seem so bizarre. I've seen so many peculiar people wearing such strange things which I couldn't even identify. Personally, I prefer to go out in shorts. It's so hot

out there, shorts are the only thing to wear.
HOW DID YOU FEEL WHEN YOU WOKE UP ON SUNDAY MORNING? Well, I was so beat, I don't know where I got the energy from to get up and catch my flight home.

'Fired Up' is out now on Twisted

Teletext 363

ETS OF STEEL

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

ILY 28 - Live from Amnesia, thiza

Part Dno; Pole Tong
Hulf 'N' Puff = "Help Me Make It" (white label),... Transatlantic Soul = "Release Yo
Self" (Ultra)... Mighty Dub Cats = "It's Just A Groove" (Systematic),... Tori Amos =
"Profession Widow" (east west)... C J Bolland = "Sugar Is Sweeter (Armand Van
Helden Mix]" (white label),... Tin Tin Out = "All I Wanna Do" (YC Acetate)... Stretch
& Burn = "I'm Alive" (Spot On),... Wildchild = "Jump To My Beat" (Hi-Life),... Victor
Imbres Featuring Dihann Moore = "Fire" (Greenlight Recs),... Mozaic = "Rays Of The
Rising Sun" (Perfecto),... Falthless = "Insomnia" (Cheeky),... T'Empo = "The Blue
Hoom" (Hirr),... Our House = "Floor Space" (Perfecto),... Evoke = "Arms Of Loren"
(Manifesto),... Way Out West = "The Gift" (deConstruction),... Vanden Plas = "Allegro"
(Tanitum),... Pauline Taylor = "Constantly Waiting" (Cheeky),... Paul Van Dyk =
"Beautiful Place" (Deviant),... Underworld = "Born Slippy" (Junior Boys Own)

Part Iwo: Sasha
Stel Pako & Fred Erik - "Magic Shop" (Absolut)... Paul Van Oyk - "Words" (MFS)...
Visions Feat Diane Lyne - "Coming Home" (Vision)... no info - "no info" (white label)...
Tomorrow - "Scared" (white label)... SNS - "You Do Me Wrong (Violator Mix.)"
(Avex)... Goldie - "Inner City Life" (white label)... AGH - "Heliotropic" (Avex)... The
Light - "Panfried" (AAA)... Superstition - "LSG" (Superstition On)... Libra Presents
Taylor Anomaly - "Granny Mix" (Platipus)... Clanger - "Clanger" (Seismic)... Paul Van
Dyk - "Beautiful Place" (Deviant)

Part Three: Danny Bampling Leftfield - "Space Shanty" (Hard Hands)... Donnie & Chocl - "What Happened" (Flying)... Tin Tin Out - "Dealers 2 Tue Dancefloor" (VC)... Allium - "Guido The Killer Pimp" (MMR)... Baby Dog - "La Batteria" (white label)

BIST 4 Jon Carter/Richard Fearless

Part One: Jun Cinter
Johny Rock - "Johny Rock" (303)... Les Rhythmes Digitales - "Carlos" (Wall Of Sound)... Beachcombas - "Its Eggyptectic" (Bolshi)... Prodigy - "Minefields [Monkey Mafía Mix]" (XL)... Fatboy Slim - "Big Beat Souffle" (Skint)... Dub Pistols - "There's Gonna Be A Riot" (Concrete)... Same Old Skool Track - "Think Tonk" (Hack 1)... Du Kool - "Let Me Clear My Throat [Regular Mix]" (CR)... Kenny Dope - "Jump" (white label)... DJ K Gee - "Kick That Uptown Flava" (Ghetto Style)... LL Cool J - "Mama Said Knock You Dut" (Def Jam)... Underground Groove - "Somebody [Phathedz Mix]" (Underground)... Dld School Immortal - "Mash Up" (white label)... Agent Provocateur - "Sabotage [Monkey Mafía Mix]" (Wall Of Sound)... Bionic Skank - "Babylonice" (Pharma)... James Tayfor Quartet - "Creation [House Mix]" (Acid Jazz)... Sagat - "Luustiff [Ghetto Houde Mix]" (Iftr)... DJ HMC - "Phreakin" (Dirty House)... Genacide II - "Norra Mine" (Internal)... Rebel MC - "Wickedest Sound" (Desire)... Lukespin - "Going Into A Spin" (Flaw)... ZZ Top - "Sharp Dressed Man" (Warner Bros)

Part Two: Nichard Feorless
Brutal Bill - "Intro" (Nukraze)... Beck - "Where It's At" (Gelfen)... Balanescu Quartet
- "The Model" (Mute)... Mutabaruka - "Dis Poem" (Greensleeves)... Unknown Face

AUGUST 11 - Mother
Parl Onn: Lee Fisher
Future Homosapiens - 'Future Homosapiens'' (Galactic Disco)... Madagascar "Madagascar" (Six By 6)... Phono - "Part 5" (Phono test-pressing)... Nick Holder "Paradise" (DNH)... Ralphie Hossario - "Test" (Groovilicious)... Mateo & Matos - "A
Bronn Tale" (Henry Street)... Basskittens - "Nation Of Lumpheads" (Oxygen Music
Works)... Kimara Lovelace - "Only You [Danny Tenaglia Twilo Dub Mix]" (Kingstreet
Sounds)... Aleem - "Filtri Organi" (Pro-Zak Trax/deConstruction)... DJ Duke - "Henry
Street Pleasuredome" (Henry Street test-pressing)... Shandrew - "I Want You"
(Mahabat City) (Alphabet City)

AUGUST 18 - Norman Jay (Carnival Mix)

| FartOne:
| L'I Louis = "Freedom" (Strictly Rhythm), ... Black Box = "Native New Yorker" (Manifesto), ... Truman = "Underwater" (Euphoric), ... Moodswings = "Impact" (Tronicsole), ... Martell = "U Ain't Really Down" (Chicago Style), ... George Morell = "Let's Groove" (Strictly Rhythm), ... Wild Pursult = "So In Love" (Fruit Tree), ... Chicago = "Street Player" (Columbia), ... & G Project - "Feel So Right" (Legato), ... Cily 01 Angels = "Same" (white label), ... Kellie Sae = "Weekend" (Z), ... Lee Comhes = "Feel II" (Pumpin' Yinyl), ... Turi Amos = "Professional Widow" (Atlantic)

Fart Two:
Ini -- "Props" (Elektra)... Hall & Oates -- "Maneater" (RCA)... DJ Smash -- "Lounge
Mode" (Fat Jazzy)... Kelly Patterson -- "Love You Just A Little Bit More Baby" (Shady
Brooke)... Brand Nubian -- "Love Me Or Leave Mc Alone" (Elektra)... Most Wanted -- "Galm Down" (Sutra)... Stevie Wonder -- "All I Do" (Motown)... Incredible Bongo
Band -- "Apache" (Pride)... Aretha Franklin -- "Respect" (Alantic)... Inhouse Prods -"I Want U Need U" (white label)... H, O Billie -- "Nobodies Business" (AM:PM)... Final
Chapter -- "Harvest" (Mix Vibes)

-"Step Up" (Saigon)... Brown N Dangerman - "Calm Before The Storm" (Mob Handed)... Pressure Drop - "Part 13" (Hard House)... DJQ - "We Are One" (Filter)... Jack 2 Jack - "Panash" (Emissions Lo-Fi)... Calisto - "Get House" (Definitive)... Scratchy - "Pilenonama" (white label)... Dirty House Crew - "Growin" (Ulrty House)... The Woodshed - "untilted" (Cloak & Dayger)... Smith & Mighty - "Hold On [Strange Mix]" (More Rockers)... Semlex - "We Have Explosives" (Virgin)... Interference - "no info" (white label)... no info - "Apache Rock" (Roxy Breaks)... no info - "Shapes" (Pacific)... Secret Cinema - "Straight Forward" (EL)

Part Two: Jools World Of Hz - "Actual Reality" (white label)... Photek - "The Hidden Camera" World Ut Itz = "Actual Reality" (white label)... Photek = "The Hidden Camera" (Virgin)... Count Basic = "Speechless" (Spray)... Rossie = "Jazz And Bass" (Flavour Viny!)... Lightfoot = "The Potion" (Echo Drop)... Rue & Deadly = "no info" (white label)... Mother = "All Funked Up [World Of Hz Mix]" (Six By 6)... Alex Recce = "Jazz Master [Kruder & Dorfmeister Mix]" (4th & Broadway/Island)... Peter Nice Trio = "The Last Supper" (Hospital)... Flytronix = "Rare Tear Part 1" (Moving Shadow)... Ditty Mac = "no info" (white label)... Brubaker = "Back To Basics [Secret Mix]" (Nuphonic)

The Brunel Rooms. Info 0973-339-992. 9-2am. £3/£2. Tim, Warren, Ross, Adrian and Gerard.

0171 9165713. 11.30pm-3am).

LONDON: THAT'S HOW IT IS Bar ımba. £3. James Lavelle, Gilles Patterson, Debra and Ben Wilcox... Jim Masters is CHILLIN' (Riki Tik. 8-1am. Free)... Phil Brill and DJ Alice chill out at CLUB TROPICANA (The Gardening Club. 10.30-3am. £5/£3.)... Paul Harris and Nicky Holloway reside at **WORLD RECESSION (Velvet** Underground. 10-3am. £5)... Talvin Singh and chums chill at ANOKHA (The Blue Note, 10-3am, £5/£3)... Emotif and V Recordings present a night of cutting edge drum 'n' bass at MOVEMENT (Embargos. Info 0171-222-5542.9-late. £5) with residents in rotation, Ed Rush, Trace, Bryan

STERLING (Jazz Bistro.9.30-2.30. £1).

G, Roni Size, Jack Frost, Tonic,

BLIM, Krust and DJ Die... Faze

Action's Simon Lee spins at

BIRMINGHAM: MANIC The Steering Wheel. 10-late. £3.50. Dope beatz to soundtrax

LONDON: THE PINCH Gardening Club. 10-3am. £5/£4/£3. Fabio Paras resides... Martin Larner is GOING UNDERGROUND (Rock Cafe, Info 0181-840-0616. 9-1am. £4/£3/£2)... The Revolutionaries spin tonight at NEA/POLI/TAN (The Borderline. Info

WEDNESDAY OCTOBER 2

GLASGOW: RELAX Bar 10. 9-12am. Free. Gregor, Michael and Romeo spin electic beatz.THE LOFT The Blue Note, Info 0181-813-5266, 9.30-3am, £5. Paul "Trouble" Anderson... PLEASED (Velvet Underground, 10-3am. £6), Jon Pleased and Paul Woods... Luke Solomon and Kenny Hawkes spin deep house at SPACE (Bar Rumba. 5. £5/£3) with DJ Pierre... PM SCIENTIST (The Jazz Bistro. 10-2am. £5/£4) with Damian Lazarus and Zoe Richardson... Kemi & Storm and Mad Ash spin attitude-free drum 'n' bass at BOOMERANG (Villa Stephano. Info 0956-833-249. 10-3am. £5/£3)... Dust Records host the D CLUB (Smithfields, Info 0956-616-693. 8-12.30pm. £2.)

MANCHESTER, FAT CITY Hacienda. 10-late. Grandmaster Flash cuts and scratches MIDDLESBOROUGH: VOO DOO TER Cornerhouse. 8-12pm. £1. Freestyle audio electronics with

DJ Rapt.

THURSDAY OCTOBER 3

BRIGHTON: THE PINK KOKONUT The Zap. 10pm-2am. £3.50/£2.50. Love Train Inferno.

DUBLIN: SHOCK Temple Of Sound. 11-late. £4/£2. Liam Dollard, Warren Kiervan and guests.

LONDON: ULTIMATE BASE Velvet Underground. Info 01403-267-376. Sexy housey techno with Coxy...
FULLY LOADED (Club Azur. Info 0374-953-501. 10-4.30am. £6) with Mark Dyle & Matt Cassar...Rohan, Alan, Lowrider and DJ Moniker spin drum 'n' bass 'n' weird beats at ROTATION (The Blue Note, 11-late, £4/£3.)... Eddie Richards, Terry Francis and guests invite you to the GROOVE KITCHEN (Plastic People. Info 0171-916-6669, 10-late)... Derek Dahlarge spins phat grooves and chunky beatz at SNUFF (The Gardening Club. Info 0956-344-742.

10.30-3am. £5/£3)... Dr Bob Jones, Des Clarke and Clayeon & Clinton spin nu soul at SHAKE IT LOOSE (Bar Rumba. 10-3.30am. £7/£5. . Rob Aceteson, Linden C and Kid Batchelor host FLUID (The Cross. Info 0973-623-012. 10-4am. £6/£5).

NOTTINGHAM: LARGE PORTION Deluxe. 9.30-2.30am. £2.50. lan Tatham, Dave Congrove & Martin Nesbitt... Jon of the Wicked Bitches, Dave Grantham and Matt Wolfe reside at THE GARAGE (The House Info 0115-956-5324). SWINDON: DIG THE NEW BREED

FRIDAY OCTOR

ABERDEEN: THINK AGAIN The Pelican Club. 01224-585-667. 9-2am. Titch and guests... Craig Mac hosts FLASH (The Stork Club. Info 01224-780-279. 10-2am. DJ S, Alan Nicholls and Maggie Mckeon keep it SWEET (Exodus. Info 01224-

624-288. 10-2am. £5/£3). **ABERYSTWYTH:** ALECHEMY Porkeys. Info 01970-080-373. 8-1am. Damage, Mystic, Mastervibe and MC Musclehead

BIRMINGHAM: CRUNCH The Venue, Info 0121-472-4581, 10,30-6am. Jon Hollis and Jem Atkins are joined by K Klass... **SLAG (Steering** Wheel. Info 0121-666-7551. £7/£6) allnighter with Simon Baker, Tomislav and Aaron Mann. **BOURNEMOUTH: NATURE'S**

GARDEN The Gardening Club. 10-late. £5. Run by Forces of Nature's Chalke, expect extraterrestial drum and space.

Lingards. Info 01274-730-032. 10-3am. £5. Welly, Bowa and Kareem. BRIGHTON: CLUB FOOT Escape Info 01273-726-311, 10-2am, £6/£5, Felix Da Housecat and Gene

Farris... Eric Powell resides at SOUTH (The Zap. 10-3.30am. £7.50/£6.50). BRISTOL: TEMPTATION Lakota. 9.30-4am. £7/£6/£5. CHESTER: SWEET! Blimpers, Info 01244-343-781, 9-2am, £7/£6, Phil Cooper and Russ (K Klass). **DERBY: THE FRIDAY CLUB Blue** Note. Info 0115-944-4277. 10-2.30am.

\$5/\$4 Alex P DUBLIN: TEMPLE OF SOUND Temple Of Sound. 11-late. £6/£5. Johnny Moy, Billy Scurry and Stephen Mulhall

EDINBURGH: PURE Venue. 10.30-3am. £7/£5. Brainstorm, Twitch, The Bill & The Dribbler

GLASGOW: SLAM Arches, 10.30-3am. £6. Orde Meikle and Stuart McMillan get it together.

HASTINGS: DEEP COVER The Pier. IPSWICH: BORN SEXY Info 01206-763-342.9-2am. £5/£4. Alex

Anderson, John Martin, Rowan Blades and Andrew Rourke. LIVERPOOL: VOODOO Royal Institution Building. Info 0151-733-6097.

10-4am. £9/£8/£7. LONDON: VOYAGER Complex. 10-5.30am. £12/£10/£8. With Steve Johnson... Dan Briggs, Paul Thomas and Chris Mackay reside at ABSOLUTE (Colisseum. Info 0171-582-0300.10-6am. £10/£7)... Xavier and Lekker host WHOOP IT UP (The Gardening Club. 11-5am. £8/£6)... Hard house, techno, drum 'n' bass and trip hop is music for the new world order at MELTDOWN (Club UK, Info 0181-877-810, 10-6am. £9/£7/£5) with Barry Ashworth, Bernie and Andy Morris. . . Grooverider, Andy C, Brockie, Nicky Blackmarket, Devious D and guests flex their vinyl at **DLB**

(Info 0956-808-037.11-6am. £10/£7)... Norman Cook and the Heavenly Social crew cut and paste at THE BIG KAHUNA BURGER (Smithfields. Info 0973-869-021. 9.30-late. £7/£5) with Dan and Jon Kahuna. FLAVOUR (The End. 10-6am. £11/£9)... Marcia Carr, Johnny Reckless and Muzik's Michael Morley host SEE THE LIGHT (Springs. Info 0958-285-692. 10-6am. £5)... Nicky Holloway resides at THE VELVET

UNDERGROUND (Velvet Underground.

10.30-4am. £10/£8) with John Kelly...

Fat Tony, Al Mackenzie, Steve Lee, Lottie and Alex Anderson are at THE GALLERY (Turnmills, 10-7.30am, £10/£8)... Andrew Weatherall, Rick Hopkins, Alex Knight and guests wallow in the deep end at BLOODSUGAR (The Blue Note. 10-5am. £8/£6)... Graham Gold, Dave Lambert and Darren Pearce carry on at PEACH (Leisure Lounge, 10-6am. £7)... FRISKY? continues (The Ministry of Sound. 10.30pm-6.30pm. £12/£8)... Tall Paul Newman, Craig Campbell, Lawrence Nelson and Steve Lee provide top draw clubbin' at THE GALLERY (Turnmills. Info 0291-516-666)... Andy Fenn, SJ Spen and guests play tough underground house at ATOMIC (Info 0181-423-2167. 10-3am. £7/£6)... T Money, Femi Fem, Dodge and Alex Baby spin hip hoppy, trip happy beats at ROTATION (Subterania, Info 0181-

BRADFORD: ASCENSION 961-5490.10.30-3.30am. £8)... Colin Dale, Mark Dale and Marco Arnaldi host THE VISION (Soundshaft, 10.30-late, £5)...



Tune into ITV 36 and go to page

CLUBZ NESS Grolsch Clubzone the Clubbing Channel, Clubzone House, Unit 4, Perserverence Works, 38 Kingsland Road, London E2 8DA. Tel: 0171 613 4868 Fax: 0171 729 8065



FRIDAYS: VOYAGER

System with discounts and priority entry.

charting the new frontiers without musical prejudices
Resident DJ's Jonathon Cooke, Steve Johnson & Matt Tangent

SEPTEMBER:	13th	20th	27th	OCTOBER:	4th		11th
(level 2)	C.J. Bolland Billy Nasty Jon Cooke	Dave Angel, Trevor Rockcliffe Jon Cooke, Matt Tangent, Black Star Liner - live	Jeff Mil Gayle S Simon	San, Jon Cooke	DJ Rolando (Gayle San Jon Cooke, M	(UR DJ Assualt Squad).	
(level 3)	Nathan Gregory (Atomic jam) Matt Tangent	Phil Perry	Dominio Dino Ps Matt Tar	saras, I in I in	Marc Spoon (Steve Johnson Matt Tangent		Adam-X (New York) Steve Johnson Matt Tangent
Shangri-La (level 1)	Dan, Duncan, Dirk, Barney,	Simon Childs, Jez Wright DJ Rossi, A.J.V.	DJ Swa Benjy, D	anee	. Eukatech alb	um Launch	SOUR Records
Cosmic Cabaret Lounge (level 4) (Manga presents at 12pm)	Wicked City (Uncut)				Tribal Gather Album Launc	ring '96 ch, James Lavelle	

SATURDAYS: KINGSIZE reversing into the future Resident DJ's James White & Alan "Jinx" Chamberlain

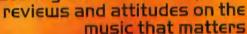
SEPTEMBER:	14th	21st	28th OCTOBE	R: 5th	12th
LEVEL 2	. Tasty Tim (Trade) James White	Sean Johnstone	Marshall Jefferson (Chicago) James White, Mark Moore	Nick Warren (Way Out West) Jody (Way Out West) Anne Savage James White	Gordon Kaye Sarah Chapman James White
	That on a Chamberlant	Brian Tappett (Jazz n Groove Miami) Alan "Jinx" Chamberlain Live: Michael Proctor (AMPM)	James Christian (Nervous Red NYC), Alan "Jinx" Chamberlai Princess Julia		Linden C, Booker T Alan "Jinx" Chamberlain
	skint records Midfield General,Bently Rythm Ace, Cut La Roc, Req One	Cimon (Back & Fourin) Mystery	Misty Buff Party: Pete Berry (Misty Buff), Domir Wilson (Manumission), Tony	nic	Just Jones, Mimi Kleron Accelerator
LEVEL 4	a raul Speedy	it's On Party: Howan Chermin	Nichols (S.H.A.G.), Scott Rave (Wild Life)+Guest Simon Stoke Percussion: Westly (Trinity)	n De Mimi, Paul Harte (Heavenly Social) Kieron Accelerator	Wierd Beats Collective

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CLASSIC CLUBS

TREVOR FUNG recalls ENTER THE DRAGON in London

ENTER THE DRAGON'S ALL-TIME CLASSIC TRACKS

Conpiled by trever fong
TUNNTABLE ORCHESTRA - "You're Gonna Miss Me"
(Music Yillage)
NIGHTWRITERS - "Let The Music Use You" (Trax)
CORPORATION OF DNE - "Real Life" (Smoking)
PLEZ - "Can't Stop" (Loaded)
MASTERS OF THE UNIVERSE - "Space Talk" (SU)
LANDLORD - "I Like It" (fil Bias)
PLAYTIME TUNES - "Shaker Song" (Playtime Tunes)
FALLOUT - "The Morning After" (Fourth Floor)
MICKEY FINN - "She's Breaking Up" (Focus)
LNR - "Work It To The Bone" (unknown)

ENTER The Dragon ran from around 1988 to 1991 at The Park in Kensington, west London. It was on every Friday night and I was resident there with Colin Favor. The club was promoted by two young guys called Joel and Graham who had made their name running the Westworld and Wetworld parties. We started right at the very beginning of the house scene.

I remember, I'd just got back from Ibiza when they asked me to play there. I was really up for it as it was a brand new club with a capacity of 1,000. Joel's father worked on film sets, so he used to get old film props and stick them in the club. You'd see totally mad things like big old American cars actually inside the club. I've got no idea how the hell they got them in the door. We'd also have beach parties, where they'd fill the club up with sand and have a paddling pool.

Nowadays, most promoters rely on the music to get people in, but back then the production was really important.

Enter The Dragon was a special club because, although it wasn't as big as Shoom or Rage and just half the size of Spectrum, it was still one of the first clubs of its kind in London. When we started, we played old acid house cuts

like Trax, DJ International and Todd Terry. The whole club would be really smoky and we'd have the strobes going all night long. A lot of the early house DJs used to come down,

guys like Frankie Bones, Lenny Dee and Tommy Musto. We would have all the main British boys down too, people like Paul "Trouble" Anderson. Mr C used to come down a lot. He would get up on stage and try to rap, and we'd have to tell him to get off! One night we even brought in this crazy American stripper. She had a length of cloth that she was pulling from her private parts and she got some bloke in the crowd to bite it and walk backwards. The cloth must have been about 30 feet long! It was wild.

£5/£4)... B to the D provides a black music fest at **PEACH (The** Dubterranean. Info 0113-247-0909. 2-6pm. Free).

LIVERPOOL; VOODOO 051 Complex. 10-4am. £9/£8/£7... CREAM (Nation. Info 0151-709-1693. 9.30-2am. £10/£7).

LONDON: KINGSIZE Complex. 10-5.30am. £12/£10. James White and Alan Chamberlain... RULIN'
(Ministry Of Sound, 11-9am, £15/£10/£8)... Brandon Block and Laurence Nelson host CLUB FOR LIFE (Gardening Club 2. 10.30-6am. £12/£10 Life Organ members)... Russ Cox, Keith Fielder and Paul Tibbs reside at SEX LOVE & MOTION (Soundshaft. Info 0956-438-004. 10.30-3.45am, £8/£7/£5)... Nicky Hollowa and Chris Good are at THE VELVET UNDERGROUND (Velvet Underground 10.30-4am. £10/£8)... MALIBU STACEY (Hanover Grand. Info 0181-964-9132. 10-4.30am. £12) with. . . UNITED KINGDOM (Club UK. 10-6am. £12/£10) continues... Bob Jones and Paul "Trouble" Anderson get into the LIFT (Blue Note. 10-5am. £8/£6)... Residents Tall Paul Newman, Tony De Vit and Malcom are at TRADE (Turnmills, 3am-1pm)... Bobbi and Steve play US garage at GARAGE CITY (Bar Rumba, 10-6am. £10)... Logan, Nick James and guests provide an ecletic boogaloo at LOCK IN (Plastic Pengle

Jon Dennis and Brent Nicholls are MADE IN HEAVEN (Heaven. 10-late. \$8157(59)... SPEED Alinighter (The End. 10-late) DJs tbc.
MANCHESTER: HACIENDA. Info 0161-236-5051. 9.30-3am. £12/£10... Gordon Kaye and Alex Anderson swing their handbags at 60LDEN (Sankwys Soap. D1782-621-454, 9.30-3am. \$10/£8.) with guests Pete Bromley and Dean Wilson... Planet Janet are at HOLY CITY ZOO (Holy City Zoo. 9.30-2am. £10)... Phil Morse, Terry Pointon and Herbie Saccani

Info 0171-256-1758.11-5am. £7)...

Craig Dimech, Nancy Noise and

Angel orbit at THE SATELLITE CLUB

(The Colosseum. 10-4am. £12/£10/£8)...

9.30-2am. £10)... Phil Morse, Terry Pointon and Herbie Saccani reside at TANGLED (The Boardwalk. 10-3am. £6/£5) with Kendoh. MILTON KEYNES; ULTRA VEGAS Winter Bardens. Into 01908-612-262, 9-4am. £9/£7. Seb Fontaine. NEWCASTLE-UNDER-

LYME: SPOILT Time & Space. Info 0385-245-402. 9.30-2am. £9/£7. Get on the house tip with Brandon Block and Alex P.

NEWCASTLE: SHINDIG Riverside. 9-3am. £7/£6. Scott and Scooby. NORTHHAMPTON: NY-LON The Vault. Info 01604-603-508. 10mm-2am. PORTRUSH; LUSH
Kellys, Info 01265-822-027.
9-1-30am. £7/£6. Paul
Bleasdale joins Col
Hamilton on the decks.
SHEFFIELD; FUTURE The
Republic. 0114-249-2210. 9-4am.
£8/£7, Chez Damier, Robert
Owens and Alton Millar drop
deep house... GATECRASHER
(The Arches, Info 0121-605-8960. 9.306am. £12/£10).

£6/£5. Joey Musaphia, Darren

Deluxe 9.30-late £10/£8. With residents, Hussey, Webby and Jonathon... DiY'S

Nail, Pork Chop and

0115-941-0445, £3/£2).

Roxy's, 9.30-2am, £5.

Martin And Wilba.

PAISLEY: CLUB 69

RUMPSHAKER (The Box. Info

Deep Joy host

Coates and Neil Parnell.
NOTTINGHAM: DELUXE

SOUTHAMPTON; SWANK The Rhino. Info 0973-830-582. 10-2am. \$5/£4. Jonathon P. Dave Henry and Steve Baines spin club classics. **SWANS EA:** ESSENCE Escape. Info 0183-812-570. 9-4am. Dave Jones, Craig Campbell, Danny Slade, Craig Bartlett and Jamie Griffiths. **SWINDON:** FRISKY Brunel Room. 9-2am. \$2.7. Up For It with Danny Slade and Andy Cleeton.

WARRINGTON: STREAM The World. 9.30-late. £7/£5.

SUNDAY OCTOBER 6

DUBLIN: DISCO AKIMBO The Kitchen. 10.30-2.30am. Disco dub frenzy and all that with resident Andi Mackin and guest Harvey (Ministry Of Sound)

EDINBURGH: TASTE The Honeycomb. 1-3am. £5. Fisher and Price pack them in.

LONDON: METALHEADZ The Blue Note. 7-midnight. 27/124. Goldie hosts with residents Grooverider, Doc Scott and Kemistry & Storm spinning drum 'n' bass, plus Cleveland Watkiss on the mic... Rob Da Bank and The Light Surgeons bring their chilled out experimental audio and visuals to SUNDAY BEST (Tearooms Des Artistes. 8-1am. £1.99n) with special guest Johnny Dirtbox Tyrell... Catch Danny Keith Bluejean and his guests at MMM CHERRY (The Vestry. 6.30pm-late)... Pete Wardman, Drew and Darren Pearce prefer things SUNIV SIDE UP (The Chunnel Club. 9am-8pm. £7/15/5/54)... Cylob plays DATs and discs at THE WERRD BEATS COLLECTIVE (Jazz Bistro. 7-12.30am. £2).

MANCHESTER: HOOCHIE
COOCHIE Atlas Bar. 11-5pm. Free.
Barney plays music for both ears.

MONDAY OCTOBER 7

LONDON: THAT'S HOW IT IS Bar Rumba. £3. With James Lavelle, Gilles Peterson, Debra and Ben Wilcox... Jim Masters carries on at CHILLIN' (Rilki Tik. 8-1 am. Free)... Phil Brill and DJ Alice keep the temperature rising at CLUB TROPICANA (The Gardening Club. 9-3 am. £5/£3.).. Talvin Singh and chums chill at ANOKHA (The Blue Note. 10-3 am. £5/£3)... Paul Harris and Nicky Holloway get drunk at WORLO RECESSION (Velvet Underground. 10-3 am. £5)... Simon Price spins foxy music at ARCADIA (Madame Jo Jd's. Info 0171-263-1697. 10-230 am. £5/£3)... Matt Munday hosts STERLING (Jazz Bistro.9.30-2.30. £1) with guests.

TUESDAY OCTOBER 8

LONDON: THE PINCH The Gardening Club, 10-3am. £5/£4/£3. With Fabio Paras.

The Freakniks host KALIMBA (The Crossbar. Info 0171-727-5524. 9.30-3am. £4... Simon Das, Gerard Dech and Simon Burnett get together for a date at LOVES OUT TO LUNCH (Club 9. Info 0181-942-8801. £6/£5). . Mrs Wood and Blu Peter host THE GARAGE (Heaven. 10-late. £8)... Danny Eke, Gurk and Scottie spin at ELITISM (4 Tooley Road, 9-2,30am). MANCHESTER: BUGGED OUT Sankeys Soap. 10-3am. £6/£5. Justin Robertson gets on it with James Holroyd... Beatle, TB, Jay Enn and Medecine Man play ABSOLUTE HAVOK (The Phoenix. 10-late.)... The Fat City crew get down to the funky beat at HEADFUNK (Time, 10-2am. £5)... Steve Walker, Andy Lees and Ed Dicken shake a leg at ACID ROCK (The Phoenix, 10-4am. £6/£5/£4).

MANSFIELD: RIPE The Yard. 9-2am. £10. With residents, Nick Rodgers, Corey Hoten and Duncan Betts.

MIDDLESBOROUGH: SUGAR SHACK Corporation Road. £8.

NEWCASTLE: VIVA The Riverside. 10-late. £5/£4. Nigel Walker and Emma P drop hard house and psychedelic trance.

NEWCASTLE-UNDER LYME: VOYUER Time & Space. 9-2am. £7/£6. Billy Nasty and Jim Masters NORTHAMPTON: WHAT A LIFE The Vault, Info 0160-426-860, 9.30-2am £6/£5. Tyronne De Savrey, Mark Williams and Steve Payr NOTTINGHAM: HOT LIZARD Deluxe. 10-3am. £ 5/£3. Paul Wain, Gary Marsden, Charles Webster and David Smith... Camille and Eric "HK" Swinton jam at CAFE LATINO (The House, 10-3.30, £5/£3). PERTH: WILDLIFE Ice Factory. Info 01382-581-140. 10-3am. £8/£7. SHEFFIELD: RISE Leadmill. 10-4am. £8/£6. Danny Hussain resides Gatecrasher host MUSIQUARIUM (The Republic. 9.30-4am. £9/£7)... Worldwide Ultimatum Tour. Carl Cox touches down at Steel city's underground house/techno night NO LOGIC (The Arches, Info 0976-277-086. 10-7am. £15) with residents.

Tony Askins and Nick Bell. **STAFFORD:** SW00N Collisseum. Info 01785-229-384.9-2am. £7125. **STIRLING:** QUALITY The Fubar Club. 10-2am. £452. Trevor Reilly and Billy McAtee.

STOKE-ON-TRENT: SIN CITY
The Left Bank. Info 01782-410-733. 82am. SB/S5. Rachel Auburn joins
Sanjay and John Taylor.
SWANSEA: UP FOR IT Escape, Info

01834-812-570.9-4am. With residents, Danny Slade, Andy Cleeton and Big Al.

SWINDON: THE FRUIT CLUB Brunel Rooms. 9-6am. £7/£6/£5. Christian Woodyatt, Hype, Kenny Ken and Brockie.

SATURDAY OCTOBER 5

ABERDEEN: L'AKIMBO Exodus.
Info 01224-624-288. 10-2am. \$6/\$5.
Simon J and Jonathon J.
BASINGSTOKE: CLUB
ADRENALIN The Playground. 9-2am.
\$8/\$7. NS, X Fade amd MC Ninja.
BEDFORD: PICK YER OWN
Milwaukees. Info 01296-682-386. 9-8am.
\$8. With Mike E Bloc and Matt
"Jam" Lamont.
BELFAST: WISDOM Network. 8-

BELFAST: WISDOM Network 8-1.30am. £7. 11-7am. Sean McGann and Mark Jackson are joined by lan Ossia

BIRMINGHAM: WOBBLEThe Venue, Info 0121-233-0339, 11-7am. £8/£6. Craig Campbell joins in the frolics... John Kelly and Patrick Smoove have some FUN! (Steering Wheel, 0121-622-1332, 10-late, 58) MISS MONEYPENNY'S (Bonds. 9.30late. £12/£9.50)... Mark Jarman, Jon Hollis and Jem Atkins are at CRUNCH (The Venue, Info 0121-472-4581.10.30-6am. £7/£6)... Dave Seaman and Renaissance rule at REPUBLICA (Bakers, 10-late, £8/£6/£5) BLACKPOOL: FEDERATION The Main Entrance. £6/£5. Nev Johnson. **BRIGHTON: KINKY CASIND** Escape. Info 0973-501-913. Harvey. BRISTOL: SATURDAYS Lakota. 9.30-4am. £10/£8. Angel, CJ Mackintosh and Jim "Shaft" Ryan. BURNLEY: JAMBARU Club xpo. 9-2am. £10/£8. With Paul Taylor, Neil Metzner, Big Danny and Paul

Murray manning the decks.

CARDIFF: TIME FLIES Escape. 104am. £8/£7. Rich and Dave reside..
Roni Size spins at CLUB BUBBLE
(Cardiff SU. 9-late. £3.50).

COALVILLE: PASSION Emporium.
9-2am. £7.50. JFK and guests.
COVENTY: BACK TO BASICS
The Foundry. 10-late. £10-£8.
DERBY: PROGRESS The Eclipse. 92am. £9. Grab your handbags for a night of Jeremy Healy, Jon
Pleased Wimmin, Pete and
Russell... Tom & Jerry Bouthier

Russell... Tom & Jerry Bouthier and Craig Burger Queen take their pick at MAN:WOMAN (One. 10-late. £6/£5).

DUBLIN: TEMPLE OF SOUND Temple Of Sound. 10.30-late. £8... Will Storey hosts EVERY FRIDAY HONEY (System.

DUNDEE: HOMELESS The
Basement. 10.30-2.30. £6/£5. Norman
Jay kicks ass with Eat Not Sold.
EDINBURGH: COLOURS Club
Mercado. 11-4am. Jon Mancini, lain
Clark and Keith Baxter get off it.
HASTINGS: PIER PRESSURE The

Pier. 9-2am. £6/£4.

GLASGOW; SUB SATURDAYS Sub
Club. 11-3am. £8. . Pacific Records
with Stuart McMillan and Justin
Deighton give the floor a good
lashing at VIBRO (Asylum @ City
Campus. 10-3am.)

HASTINGS: DIONYSUS The Pier.
10-2am. £6£4. Anthony Coombs
and Alex Hamilton.

HUDDERSFIELD: THE
INDUSTRY Follies. 10-4am. £7/50/£6.50.
Chris Iredale, Mark Welsford and
DJ Luke.

KENT: BABY LOVE Polo Club. 9-2am.
Athos and The Boot Boys.
LEEDS: HARD TIMES Nato. Info
01924-488-220. 10-6am. £12.Miles
Hollway, Elliot Eastwick and
Jason Boardman hold forth...
BACK TO BASICS Pleasure Rooms. Info
0113-244-9474. 10-6am. £12/£10. Ralph
Lawson, Huggy and James
Holroyd... MUZIK Party with
Bandulu and the Space DJZ at
THE ORBIT (After Dark. Info 0113-2523542. 9-2am. £10/£8)... Rob Tissera
spins at CLUB MEX (Mex. 9-3am.

THE DIRECTORY MUZIK'S A-Z OF UK VENUES

ABERDEEN

JOY 1 Regents Quay. 01224-584-334 THE PELICAN CLUB Market St. 01224-585-667

PORKEYS Pier Street. 01970-880-373

ABROATH

CLUB METRO Queens Drive. 01241-872-338

MOLES CLUB George St. 01225-333-3448 THE PAVILION North Parade. 01225-313-104

NETWORK 11A Lower North St. 01232-237-486

BIRIVINGHAM BAKERS 162 Broad St. 0121-633-3839

BAREAS 162 Broad St. 0121-033-3839
BONDS Hampton St. 0121-236-503
CIRCUS 450 Mosley Rd. 0121-446-4645
QUE CLUB Corporation St. 0121-212-0770
STEERING WHEEL Wrottesley St. 0121-415-4313
THE VENUE 26-30 Branston St. 0121-236-6362
XL. 34 Auchinleck Sq. 0121-643-9433

BLACKPOOL

THE MAIN ENTRANCE Palatine Buildings, Central Promenade, 01253-292-335

BOLTON

THE TEMPLE St Georges Street.

THE ACADEMY 570 Christchurch Rd. 01202-399-922 THE PALACE Hinton Road. 01703-554-034

LINGARDS 29 Westgate 1. 01274-722-955 WINDSOR BATHS 11 Great Horton St. 01274-390-405

THE CONCORDE BAR Madeira Drive. 01273-606-460 THE ESCAPE 10 Marine Parade. 01273-606-906 THE ZAP 188-193 Kings Road Arches, Old Ship Beach. 01273-202-407

KICKERS Whiteladies Rd. 0117-973-4388 CLUB LEO 28 Saint Nicholas St. 0117-929-2420 LAKOTA 8 Upper York St. 0117-942-6208

ANGELS Curzon St. 01282-352-22 CLUB XPO Red Lion St. 01282-422-050

ANNABELLAS 83 High St. 01543-467-577

CITY HALL Cathays Park. 01222-383-830

SOAPS 8 Market Hill. 01954-782-089 CHERTSEY

THE QUAY CLUB Chertsey Bridge Rd. 01932-561-535 CRESTER

BLIMPERS City Road. 01244-314-794

EMPORIUM Belvoir Road. 01530-815-278

BROWNS Lower Precinct. 01203-511-863 DERBY

THE CONSERVATORY Willow Row, Cathedral Road. 01332-202-048

THE DIAL Willow Row, Cathedral Rd. 01332-372-374

TEMPLE OF SOUND Ormond Hotel, Ormond Quay. 00-3531-872-1811

FAT SAM'S 31 Southward Rd. 01382-228-181

THE ATTIC Dyers Close, Cowgate. 0131-225-8382
THE HONEYCOMB 36-38a Blair St. 0131-220-4381
LA BELLE ANGELE 11 Hasties Close. 0131-226-4224
THE MUSIC BOX 9C Victoria St. 0131-225-2564
NEGOCIANTS Lothian St. 0131-6313
THE NEW CALTON Calton Rd. 0131-558-3776
THE VENUE Calton Rd. 0131-557-3073
WILKIE HOUSE Cowgate. 0131-225-2935

UPSTAIRS 2 Canterbury St, Medway. 01634-851-301

THE ARCHES Midland St. 0141-221-9736 THE ARENA 15-27 Oswald St. 0141-221-3010 BAR TEN 10 Mitchell Lane. 0141-221-8353 GLASGOW SCHOOL OF ART 167 Renfrew St. 0141-332-0691

SUB CLUB 22 Jamaica St. 0141-248-4600
THE TUNNEL 84 Mitchell St. 0141204-1000
VOODOO ROOM Cambridge St. 0141-332-3437

BOJANGLEZ 4-6 Woodbridge Rd. 01483-304-202

MIDDLESEX & HERTS COUNTRY CLUB Old Redding, 0181-954-7577 HEREFORD THE ROOMS Bridge St. 01432-267-378 HIGH WYCOMBE

THE BOULEVARD Cress Road. 01753-694-214
MILDENBOROUGH

THE OLD BARN Stocks Green Road. 01732-838-000
HUDDERSFIELD
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Paul Daley at Cafe Del Mar, Ibiza

 DJ Sonique at The Fruit Club, Swindon

 Frankie Knuckles at Ministry Of Sound at Pacha, Ibiza

 Alex Handley at Sex, Love & Motion, London

 Nicky Blackmarket at Muzik/ Fruit Club, Swindon

Luis Leite at Alcantara Mar,

 Derrick Carter at Full Circle, Slough

 Mark Thomas at The Orbit, Morley

 Lord G at Muzik/Renaissance at Pacha, Ibiza

Satoshi Tomlie at Muzik/ Renaissance at Pacha, Ibiza

DJ Alix at Offyerface, Norwich
 LTJ Bukem at Logical

Progression, San Francisco

KMC at Speed, London
 Plake Berter and Kennyl

 Blake Baxter and Kenny Larkin at Tresor, Berlin

THOSEWHO LOST IT

Shiva live at Cream, Liverpool

THOSEWHO FAILED TO SHOW

 DJ Hype at The Fruit Club, Swindon

 LTJ Bukem at Cream at Amnesia, Ibiza

 Kelli Hand at Ultimate BASE, London

Jeremy Healy at Up Yer Ronson,

If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518













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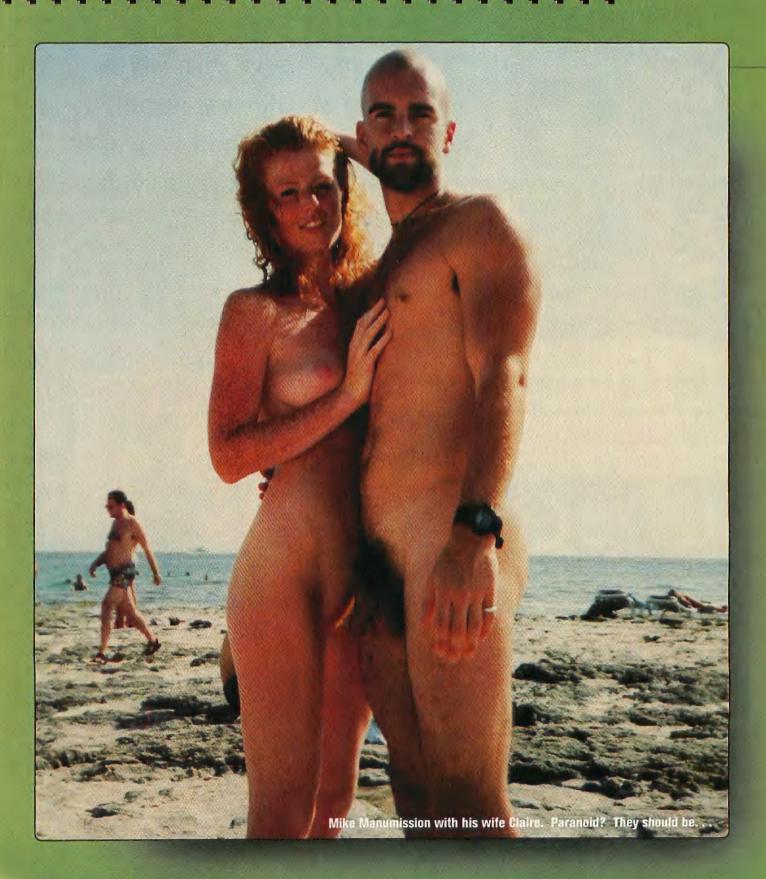
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20H

Suits you, sir



HAVE CREAM GONE TOO FAR?

THE dance world was stunned yesterday, as Cream revealed their latest marketing venture. Cream! The white stuff you put on strawberries, that is. But instead of their usual high quality design standards, they've gone to the other extreme even paping the product "Slagueses."

to the other extreme, even naming the product "Slagroom".

"There's a good reason," explained the club's supermo, James Barton, from behind the counter of Cream's new strip joint down by the Liverpool docks. "On 'Brookside', one of the girls said she wanted to go to Cream because you always cop off there. We decided to take that idea one step further and name our latest promotional product after the club's most popular activity. Copping off. 'Slagroom' fits the bill perfectly."

Mr Barton also revealed plans to extend the range of merchandise available at the Cream shop.

"We're going to launch an extensive range of Cream sex aids, inflatable DJ dolls (the Jon Pleased Wimmin model is expected to be an especially popular item) and Spanish fly ointment.

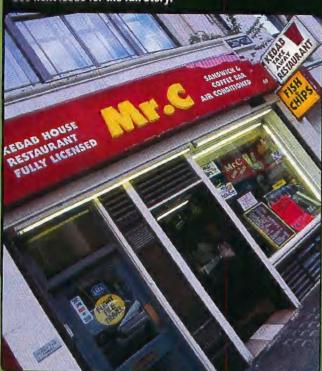
"Sex sells," purred Barton, as a Kathy Lloyd look-alike covered him head to toe in creamy "Slagroom".

At this point, we made our excuses and left. Sharpish.



MR C'S KEBAB HOUSE

Is this the end for The End? Will the shop assistants sell their doners by singing, "C's are good"? Will Colin Angus be ordering his 'bab down the Internet? And will there be a modem link to Abdul's chippie in Willesden High Road? See next issue for the full story.



SAINTS & SINNERS

PHIL GIFFORI

For losing the plot once again. Teaming up with Hard Times' Steve Rayne and Muzik for a private party, the Wobble DJ dived head-first into a freezer, smashed up a chair, screamed "Wake up!" at startled neighbours and started laying into a group of complete strangers. And that was before he got caned beyond belief!

JON CARTER

The legendary hellraiser and master of larging it turned up at It's On suitably the worse for wear. He stumbled into the DJ booth, flicked through the jock's record box, then promptly keeled over and passed out. When he woke from his drunken stupor, Carter was convinced he'd been booked to DJ and tried to get on the decks, before being politely removed from the booth.

JON CARTER

The partymeister soon made up for the events at It's On with another rousing performance at the Heavenly Social. Carter was so sodden with alcohol (again!), that he had to get Richard Fearless to place the records on the turntables for him. He still managed to mix them, though. And by all accounts superbly. Chap!

AMIROQUAI

There we were, sunning ourselves outside of a west London pub, when the man with the large hat pulled up in nothing less than a £120,000 black Ferrari, with his stunning model girlfriend in tow, and both immediately started powdering their noses. Okay, okay, yes, we were incredibly jealous.

DAVE BEER

The Back To Basics promoter decided to get his hair cut before going off on holiday to Ibiza. At 4am on a Sunday morning. Not just any old haircut, mind you. He had what looked like a spider web shaved across his head. Very cool. Believe us.

JAMES LAVELLI

Unlike the Mo' Wax supremo, whose own adventures into the world of follicle frolics have ended in complete disaster. Because Lavelle now has a rose coloured mohican, making him look like a camp version of De Niro in "Taxi Driver". Even Paul Oakenfold with his blue rinse can afford to laugh at that one.

ANDY CARROLL

For top shenanigans and saintliness in Ibiza. In the Balearics for five months and counting, the Scouse/Irish DJ has been ferrying all and sundry around like a demon taxi driver. He's always ready to fill in for any DJ who fails to show, yet he still manages to play at Majorca's BCM every Wednesday night, get his fill of substances in, and roll home with what appears to be the entire roster of a modelling agency. Amazing!

ROMANTHONY

The Chicago producer responsible for the gorgeous "The Wanderer" was recently asked to remix Alison Limerick's "Make It On My Own". So he did. Not once, not even twice, but an incredible 35 times. Of these mixes, he sent 21 versions to Alison's A&R man and left it down to him to choose the best. Now that's what we call value for money.

WESTBAN

He might be a DJing deity in Germany, but word has it that he wasn't on form at Leeds' Orbit recently. The situation came to a head when he started playing The Eurythmics' "Sweet Dreams" and, by all accounts, had to be escorted from the DJ booth.

TAG RECORDS

The managers of this top London vinyl emporium have slapped a ban on any A&R men from Positiva coming into their shop. They flipped their wigs after the EMI-backed Positiva kept getting all of the shop staff's licensing tips for hot imports and signing up just about everything Tag themselves were after for their own label. David tells Goliath where to go!





Send your fearsome, fervent fumings and flashy, flagrant foibles to: Mouth Off, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS. Complex Co

Or e-mail us at muzik@ipc.co.uk. Don't forget to include your name and address

I'VE just read your article about the very sad Michelle (Issue 16). Being a 30year-old female club promoter, I have a name for our young disillusioned clubber. Fashion Victim. Get a life, girlie.

In the early Eighties, we called girls like the "club babes" groupies. Think about it, is your life so shallow that the scene impresses you so much?

I've worked in the music industry for 14 years and I've never felt the need to fit in with everybody else's expectations. I've also managed to keep a respectable reputation without shagging loads of DJs and producers. Girls like Michelle give the rest of us a bad name.

SHELLEY BOSWELL, The Life Organisation, London

AS a female clubber, I felt compelled to write regarding Michelle.

She moaned about being turned away by club doormen, but forgive me, if you go to a night called Pure Sexy doesn't it suggest that you should be prepared to make a bit of an effort?

I don't care how people dress to go out, as long as they're enjoying themselves. For someone who doesn't want to look at glamourous girls in clubs, magazines and on flyers, Michelle seems to be paying far more attention than the rest of us.

I also think it's unfair that she blames her problems on clubland when she spends so much time with such petty bitches as her friends.

She should get her own life instead of worrying about other people's.

GRACE Leeds

THE rise of the "club babe" and the resulting pressure to conform to that image comes as no surprise.

Big business always looks to youth as its new marketplace and so any new "idea" usually gets picked up on.

The "club babe" is the just an obvious complement to the "lad". As we are all aware, women have always had to deal with female stereotypes presented by the media and, in many ways, this new trend can be seen as a backlash against the "right-on-ness" of the last decade.

Sooner or later, there will be a backlash against "club babes" and "lads", and this too will be picked up and marketed back at us with carefully controlled advertising and with a higher price tag.

M. Nottingham

I'M writing to you about last month's "Club Babes" article. Every time I go to a club, I always see groups of girls wearing little more than bikinis and tottering around on 10-inch heels.

I actually find women with slightly more clothing on attractive. They leave more to the imagination and are, on the whole, really friendly and approachable. "Club babes" may well be attractive, but they're also attitude-laden sluts.

Who cares if you can't afford the latest Ralph Lauren or Tommy Hilfiger gear? People like Michelle's friends are trying to lift the club scene above those people who can't afford the latest gear. At the end of the day, clubbing should be enjoyable, not a chore.

SHANE, Liverpool

I REALLY do sympathise with Michelle. Whenever I go out to clubs like Wobble, Bakers or even Cream at the Que Club, everywhere I turn there are "club babes" and I can't enjoy the night properly because I feel out of place.

Luckily, me and my friends don't worry about how sweaty we get, but in places like this we look like mad pill monsters compared to all the girls who just go out to make a dingy venue look better.

They aren't ravers, they're just idiots who need the attention because they haven't got a personality.

My solution is to go to gay clubs where nobody seems to care what you look like, everyone is really friendly and the music is wicked. I'll see you there, Michelle.

REBECCA, West Midlands See and another thing...

SO, Muzik says the vibe in Ibiza this year isn't the same as it was last year?

Who cares! Do you save up every year to go? Do you pay for accommodation, food or clubs? No you don't! So who cares whether you have a good time or not? Idon't and neither do the kids who pay £20-£30 a club. They're enjoying themselves and that's what it's all about. So sack the "bad vibe". Because Ibiza 1996 is havin' it... LARGE!

KIRSTY, Ibiza

AFTER going to Ibiza for the last three years in a row, me and my friends were almost not going to bother this year as we felt the clubs we had so loved were beginning to loose their edge.

Following much discussion, we decided to give it one last chance when we heard there'd be more underground music in the clubs.

We still get a kick out of places such as Manumission, but the real buzz for us was knowing Bukem's Logical Progression would be in town. Cool drum 'n' bass together with the atmosphere of a club like Amnesia. It sounded too cool.

Imagine how absolutely gutted we were, having saved our £20 to hear Bukem's rolling breaks, only to find he hadn't even bothered to show.

What really frustrated us is that, without punters like ourselves, Bukem wouldn't be where he is today. You even put him on your cover and look at the disrespect he shows. Sort it out Bukem.

SUSANNAH, Kidderminster
Have no fear. You'll find our hangman
has already done the dirty deed.

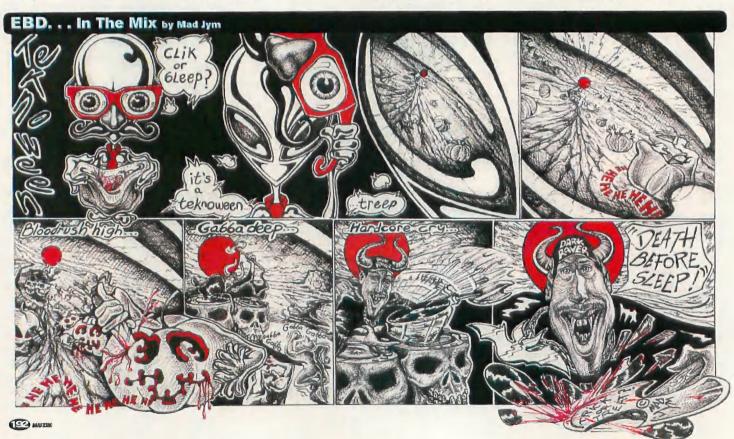
I HAVE been an open-minded Blue Notegoer for some time and have always found inspiration in the likes of Gilles Peterson and Ben Wilcox.

I think the Blue Note is one of the best venues in the capital. It takes the elitism out of dance but keeps the style as well as drawing people from all walks of life.

However, last week at Far East, drum 'n' bass was only unleashed at the very end of the evening. And then only after the DJ had shown off the depth of his record box at the expense of clearing half the floor.

Please blow us away without the boring bits and take the hectic out of eclectic.

PASO DOBLE, The Deep South



I AM writing about the very sorry state of the Belfast club scene. The clubs over here alternate between handbag hell or crap techno.

Both Shake Ya Brain and Choice attract an up-for-it crowd, the problem is that the music policies are so monotonous they never succeed in sending us all mad.

All anyone in England ever hears about Belfast is David Holmes this and David Holmes that. The fashionable US techno he plays would be okay if it was any good. However, DJs like Eamon Beagon and Glen Molloy seriously wipe him out.

Until people start making more effort, Belfast is in real danger of vanishing up its own arse.

PISSED OFF, Belfast

I AM sick to death of people continually referring to Pete Tong as one of Britain's "Top DJs". Since when has Tong done anything to prove he's a top DJ?

Okay, he uses his "Essential Mix" show for live link-ups with different clubs, which is a sound idea but his sets are always the same. Ken Doh-style cheesy house, badly programmed (if he even tries) and, at best, very poorly mixed.

More often than not, Sasha or Oakenfold then proceed to DJ the kecks off him. No matter how many times he uses that "Go on Pete, large it!" sample, his "sets" just don't get any better.

Pete Tong is, without a doubt, the best radio presenter there is but please don't call him a "top DJ" because in any club situation, he just doesn't cut it.

MUSSY AND THE MASSIVE, Yeavil

IT was with much glee that I observed my letter printed in your magazine (Mouth Off, issue 15) in which I stoutly defended Paul Oakenfold. You can imagine my horror then, in turning back through the magazine and finding the lovely Mr Cokey likened to the infamous mass-murderer and poor landscape gardener, Fred West.

Whatever next? Soon, we'll be reading revelations about poor Oakey being short of money or something. Or maybe I'll pick up a tabloid one day only to find headlines such as, "Topless Page Three Beauty Says Paul's A Bit Of A Goal

And Fred West? Well, if it had been Fred

Flintstone, I could see your point, but Fred West? First Paul's barnet and now his mug shot, clearly you are starting from the top and ridiculing him all the way down (which alerts me to the rather cheeky frolics which could occur when you get half way). The point is, this kind of behaviour must stop at once. Cease from teasing Paul

Oakenfold and instead concentrate on maintaining the strength of your magazine.

It's 106 miles to Milton Keynes, we've got a full tank of gas, half a pack of cigarettes, it's dark and we're wearing sunglasses. What am I talking about?

MATT SMITH, Kingston-Upon-Thames What indeed?

JAMES Aitchison (Mouth Off, issue 15). Hove you, Hove you, I want to have your babies, put braids in your hair and make love on the beach.

You were so right in your letter about Paul Oakenfold. Oakey has already established his name in the big commercial clubs, so he really shouldn't try and cash in on the Goa trance scene. The underground just gets ruined by stupid wankers like him who always jump on the nearest bandwagon. PS, James, name the field and I'll be there. Flowers in the hair are optional.

NAOMI, Fort William

Could this be our first Mouth Off blind date? All we can suggest to James is, just look out for the Scouse dame with the goofy grin and red hair singing "Surprise, Surprise". Talking of which...

ONCE upon a time, in a world parallel to our own, a dark and sinister force reared its ugly head and spread a gospel full of rancour and decay throughout.

Many weak minds were seduced by the nature of the beast. Some arose above the flock and became ministers to them. They took it upon themselves to conduct their fetid sermons across the length and breadth of this country. Their grail, to corrupt and nullify the nation's youth and deaden their brains against any other process of thought. They were called Healy, Oakenfold and Tong and they were held in reverence by fools. They spread their evilness and decay by way of sonics and mind-numbing chemicals. And soon the youth became feeble and the ministers thought the battle had been won.

But there were those who stood alone from the flock. They created weapons to fight back against the turgid tide which had so nearly thwarted the race.

And let it be told that their weapons were alive and forward-thinking, they inspired people with emotion and enlightenment. Their names were Grooverider, Goldie and Trace.

And so the country's youth was saved from the evil they called "cheese" by the one called Ed Rush. And so Healy and his ilk crawled back to their depravities. defeated and alone. House was no more and the Holy Spirit Of Breakbeat brought salvation to the long-suffering youth and the world was delivered from evil. For ever and ever. AMEN.

DAVE ONIONHEART

Don't be misled, Dave, it's not Healy, Oakenfold and Tong you should be fretting about at all. It's our fiery-haired Medusa, Ms Black, who's the originator of all things turgid and bland. In the meantime, don't forget to keep taking the tablets, mate.

WOT pisses me off is DJs who turn up without headphones. Or records. And then just spend the evening drinking and dancing. Bastards.

JASON CLOTH, Bristol Yeah, you tell 'em, Jason.

IJUST want to take this opportunity to offer my congratulations to you on your Bedroom Bedlam success with Radio One. At last, justice for the masses! REESSPPEECCTT!

DAGAN, Plymouth Thanks very much

YOU can have these Rizlas back. And in future, don't assume that all your readers are drug addicts like yourself. ANON

Erm... Thanks very much

I USED to be a carrot until the rabbit who ate all my friends turned me into a chair. lactually wanted to be a DJ so I could get rich and have a carrot field all of my own. **COLIN EVERSON, Yorkshire**

Oh. Sorry. Bit of bad luck that.

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AND ANOTHER THING. . .

MICHELLE'S clubland story of fear and (self) loathing in the face of intimidating "club babes" proved both disturbing and controversial. While Michelle's reaction of becoming a recluse was extreme, the flood of sympathising letters proves hers is a far from isolated case. And I know of few female clubbers, myself included, who haven't at some point gulped and braced themselves at the thought of going out. After all, we're only human.

However, your letters also show the enormous differences in perception as to what "babe culture" actually is. Clubbing has grown out of expression and innovation. And dressing up to feel glamourous and/or sexy is all part of that freedom of choice. But it's when freedom of expression is exchanged for the need to live up to external expectations that the definition begins to blur.

It's one thing stepping out in nothing but a pair of PVC knickers and a fluffy bikini because it's what you fancy wearing. And quite another because you're confronted with a million and one stipulations to "dress to impress". Sure, there are plenty of clubs like Voodoo in Liverpool or Bugged Out in Manchester or the Blue Note in London where these codes don't apply. Nowadays, however, babe culture has as much to do with how clubbing has been interpreted by the media/marketing men and regurgitated back to us, as it does with Saturday nights spent at Cream. So lets get to the bottom of this by debunking a couple of myths. First up, "club babes" exist only within the clubbing world. I mean, how often do you spot them in Sainsburys. However, curvy chicks in strappy little Lycra numbers have become one of the strongest images used to represent young women of our generation. They could be to sell clubs or "Havin' It Volume 57" compilations or beer or even magazines like Muzik. Only you can decide whether this is cool reportage, harmless fun or voyeuristic misrepresentation. The most likely answer is that it's a combination of all three.

Secondly, babe culture's ambiguous status is untouchable. That some of our letters describe club babes as at best "fashion victims" and at worst "petty bitches", only goes to show how objectifying women in the media like this simply turns them into 2-D cliches. To describe the girls who wear slinky DEtG outfits in clubs as "attitude-laden sluts" isn't so many steps away from saying women who dress like this are all asking for it. So, is this kind of media representation still just harmless fun?

When clubs like Back To Basics use freakish images and naked flesh to promote themselves, they do it with a mischievous sense of irony and boundary-pushing deviancy, which is what clubbing should be all about. But thrusting club babes onto flyers etc simply to sell product is a worn idea which went out of vogue for the rest of the world when flares came in. So, as B2B would say, it's time to cut the crap and take a closer look at what we're being sold.

RACHEL NEWSOME

nang the DJ

This month we hang LTJ BUKEM For crimes against ...

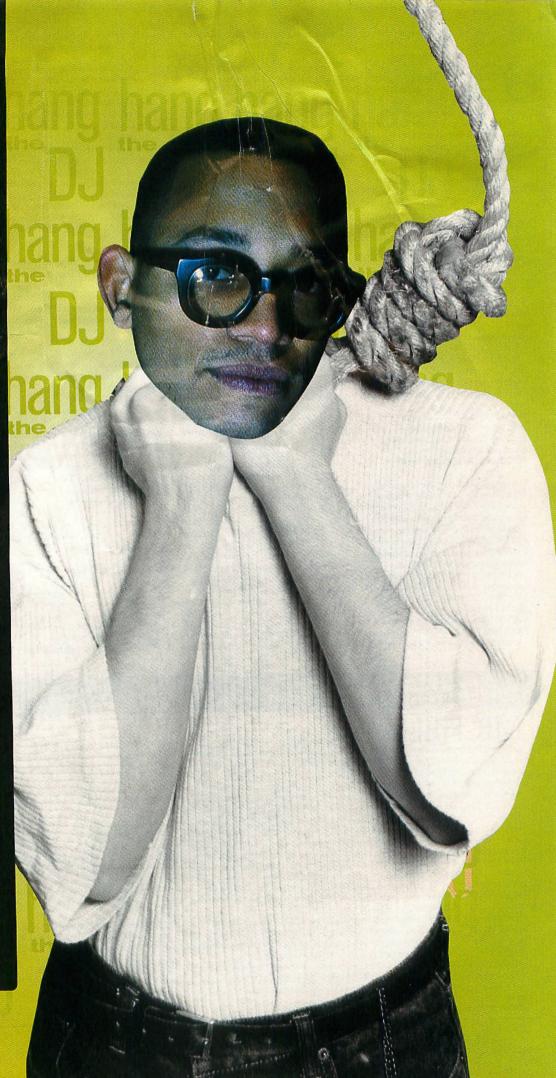
MUZIK. Now there's a surprise. There are some people who we thought would never ever (dis)grace our Hang The DJ page. The ever (dis)grace our Hang The DJ page. The kind of DJs who fart roses, who could charm the stars from the heavens, whose each and every record forces us to find whole new galaxies of superlatives. And up until now, we've got to confess that LTJ Bukem and his mighty word-trickin' MC, Conrad, fell into that very category. We know them. We've travelled in confined spaces with them. It's

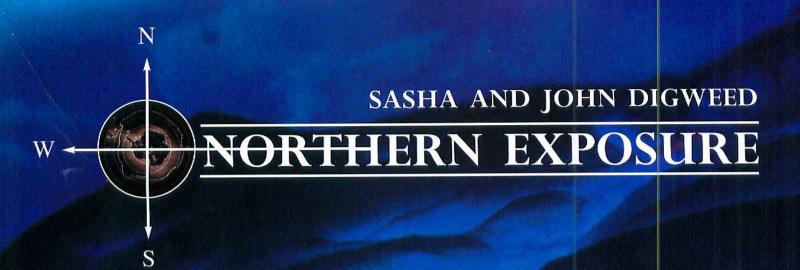
that very category. We know them. We've travelled in confined spaces with them. It's definitely roses, believe us.

Need we list their ineffable achievements? Oh, you know, just life-changing singles like "Horizons" and "Music". Just a pair of truly gob-smackin' labels in Good Looking and Looking Good. Just a remarkable album called "Logical Progression" and a totally mind-blowing tour of the same name. "Say no more," we hear you cry. So we won't. Instead, we would like you to consider the following hypothetical teaser. You're flying back from Ibiza to good old Blighty. You are forced to change planes at Palma, Majorca, and have three hours to spare before your flight home. How do you spend your time?

Let's see. Finding a big straw sombrero to take the missus. Chowing down on greasy paella. Dashing about on your souvenir wicker donkey. Looking for the smuttiest postcard available. Pretending to be Manuel the Spanish waiter. There's a whole holiday's worth of entertainment on offer in the fine amusement palace which is Palma Airport. Unless you're LTJ Bukem and Conrad. You see, booked to play at Cream in Ibiza, the jungle dons cancelled the gig late in the day. The reason? The duo claimed they couldn't afford to waste three measly hours of their precious time hanging around in transit at Palma. Too busy, apparently. In spite of the fact that every other soul in the

of their precious time hanging around in transit at Palma. Too busy, apparently. In spite of the fact that every other soul in the world travelling to and from Ibiza has the same wait. It's got to be one of the worst excuses ever for a DJ no-show. Fortunately, our hangman has no problem waiting around for a whole month to nab his latest victims. He's bid farewell to Palma airport, where he's been merrily biding his time, and returned with his trusty noose at the ready. LTJ Bukem and MC Conrad, you have been warned. Don't mess!





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